

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#696 / FEB 19 - FEB 25, 2009  
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# VUEWEEKLY



**THE REVOLUTION WILL BE TELEVISED**  
7 AND 7 IS AND FILMMAKER DREW MCINTOSH CAPTURE THE  
LANDSCAPE OF ROCK IN CUBA [ EDEN MUNRO / 29 ]

**FRONT: OIL SANDS STRATEGY / 5   ARTS: SOME GIRL(S) / 18   FILM: WALTZ WITH BASHIR / 25**

# PLAYERS

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DAILY LUNCH  
SPECIALS**



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**THU FEB 19 OILERS VS DALLAS STARS**  
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**SAT FEB 21 HOCKEY DAY IN CANADA**

**1:00 PM SENATORS VS CANADIENS**

**5:00 PM CANUCKS VS MAPLE LEAFS**

**8:00 PM OILERS VS FLAMES**

**TUE FEB 24 OILERS VS TAMPA BAY LIGHTNING**  
7:00 PM

**THU FEB 26 OILERS VS COLUMBUS BLUE JACKETS**  
7:00 PM

**FEB 21 - MAR 1 WOMEN'S CURLING  
TOURNAMENT OF HEARTS**  
7:00 PM

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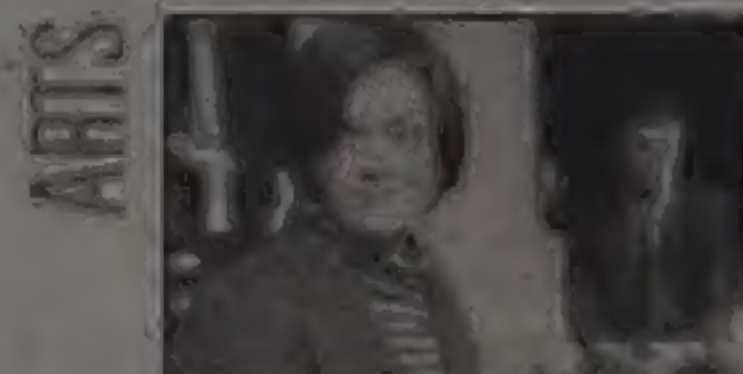
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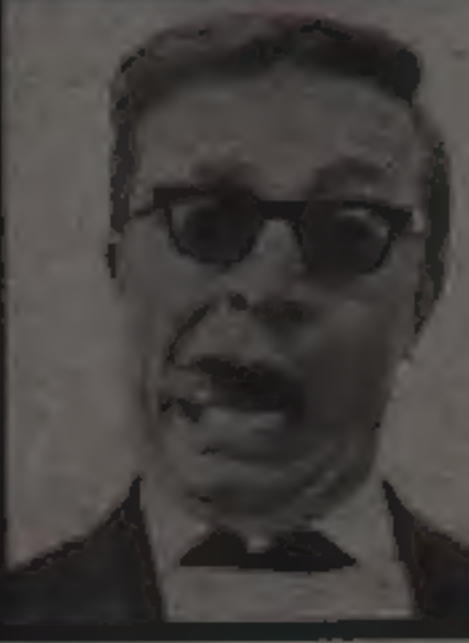
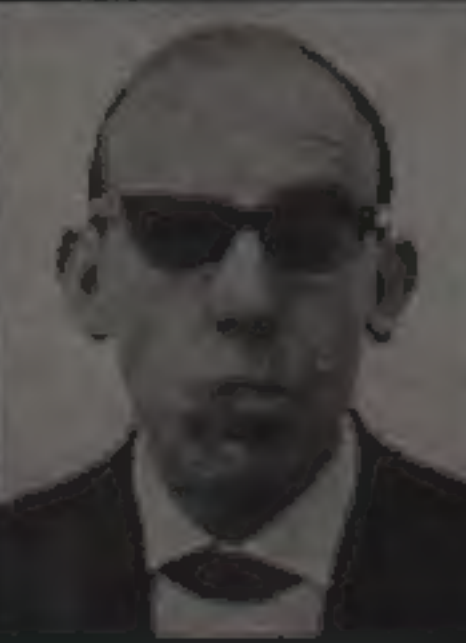
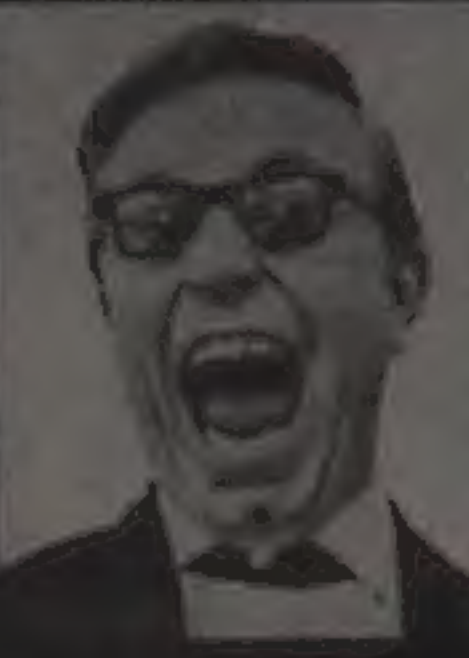
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# Everyone look busy

SCOTT HARRIS / [scott@vueweekly.com](mailto:scott@vueweekly.com)

In response to last week's release of Alberta's 20-year oil sands strategy, *Responsible Actions: A Plan for Alberta's Oil Sands*, NDP Leader Brian Mason quipped during question period, "The real title should be 'Look Busy: Obama's Coming and We're in Trouble.'"

While the barb wasn't entirely accurate—Obama's visit to Canada was, after all, only announced in January and this government is hardly capable of turning around even as vague a document as this so quickly—it does reflect the whirlwind of activity and announcements which have preceded Obama's February 19 visit.

In addition to the oil sands strategy—as panned as it has been by critics—in recent weeks there have also been charges laid at the provincial and federal level against Syncrude in the death of 500 ducks on one of its tailings ponds, the release of a study into cancer rates in Fort Chipewyan and, most recently, the release of a draft directive on water use in the oil sands. Hell, Environment Minister Rob Renner even admitted he's bought somewhat into the near-unanimous scientific consensus on the role of greenhouse gas emissions in climate change, telling the *Edmonton Journal*, "I'm of the opinion [human activity is] at least partly responsible and possibly mostly responsible for climate change."

On the other side of the coin, opponents of the social and environmental impacts of the oil sands have ramped up their international campaigns to put pressure on the new US president to take a stand on the carbon-intensive oil coming from Alberta—from a full-page ad placed by the Athabasca Chipewyan First Nation and the Mikisew Cree First Nation in *USA Today* to Greenpeace's latest banner-hang, this time off an Ottawa bridge.

It's all an indication that years of efforts from civil society groups at drawing attention to the myriad impacts of the oil sands are finally bearing fruit. Their arguments are resonating more and more for the simple reason that it's hard to argue with the facts. Unfortunately, the official responses (including Obama's suggestion on cross-border collaboration on unproven and costly carbon capture and storage) are still largely an exercise in, as Mason put it, looking busy rather than proposals to get to the deep emissions cuts science tells us are required. Let's hope continued public pressure will soon move political leaders to get busy on that. ▽



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## MAIL LETTERS

### DON'T SAY 'N\*\*FIE'

Hi guys! I'm just wondering what the difference between a "Newfie" accent and a "Newfoundland" accent would be ("Down to the Dirt," Film Capsules, Jan 29 - Feb 4, 2009)! Please type your response slowly, because, as you know, I'm a stupid Newfie, who can't read fast.

Didn't see the movie, don't care. Just stop calling us Newfies, you should understand why.

FRANK LIND

### SUN PEAKS NOTHING TO CELEBRATE

I am writing to express concern over the article that praises both the "Sun Peaks" resort as well as Nancy Greene-Raine in general ("On the senator's secret service," Feb 12 - Feb 19, 2009).

The resort being referred to as "Sun Peaks" in the article is properly known as Skwel'kwel'welt, a traditional gathering and hunting territory of Secwepemc Nations, otherwise known as the incorrectly named Shuswap people. This territory is unceded, having never been taken by either war, conquest or treaty of any sort.

The building of this resort has been an unmitigated disaster towards the local ecosystem, but despite this fact, most

environmental organizations in British Columbia have ignored the plight to the water, the animals and the landscape itself of both constructing this resort on uncaded (read: stolen) territory, and of how fake snow decimates local waterways. There have been a multitude of camps built to try and resist first the construction and later the expansion of this corporate getaway. In destroying several Secwepemc-built camps on their own territory, Canada and BC have refused to recognize the Indigenous sovereignty, and instead have locked in jail large numbers of members of the First Nation.

Nancy Greene-Raine's contempt for First Nations sovereignty does not end with "Sun Peaks," as she has also attempted to construct a similar ski resort near Pemberton, BC at what the local St'at'imc Nation refers to as Sutikalh, the longest-standing blockade in Canada. This blockade has so far stopped all ski hill development, despite Greene-Raine's recent grab of yet another time-based development permit for the area. Originally, Ms Greene-Raine wanted to have this hill developed in time for the 2010 Winter Olympics, slated to be held not far away. However, collective action on the part of the community has already rendered that impossible—a victory for human rights.

Considering her utter contempt for First Nations' most basic rights, it is not at all surprising that Stephen Harper—his government one of only four in the world to refuse to sign onto the Declaration of Rights of Indigenous People—appointed

Ms Greene-Raine a senator. They have the same agenda of using native imagery on stolen lands to promote development that eliminates historical land title de facto, while bringing in more money and tourists. Ms Greene-Raine is not a legend or even someone to look up to, but someone to teach your children how not to emulate if we are to live in justice and dignity in the same lands as the St'at'imc and the Secwepemc Nations.

MACDONALD STAINSBY

### OFF-PISTE 'EM IF YOU GOT 'EM

The article on Chamonix ("Bucking Geneva Convention in the French Alps," Feb 12 - Feb 19, 2009) says that one is required to hire a guide for the many off-piste and glacial areas. This is not true; if you are a proficient skier all off-piste is there for you to ski. This is Europe, there is no out-of-bounds law, so you're free to go where you want. Skiing on the glaciers, however, is a different matter. If you have had no glacier experience a guide is highly advisable, as a few people go missing down some very big holes every year.

SHAWN HUTCHINGS

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*

# 'Little more than notes on the back of a napkin'

**Vue gauges reaction to the provincial government's new oil sands strategy**

SCOTT HARRIS / scott@vueweekly.com

On February 12, more than 40 years after the first oil sands operation began in northern Alberta, the provincial government finally unveiled its long-term plan to manage development in the region.

The long-awaited report, *Responsible Actions: A Plan for Alberta's Oil Sands*, lays out a 20-year strategy which the government says is intended to balance the extraction of the estimated 1.7 trillion barrels of bitumen in the province "with environmental protection, social responsibility and economic success."

Two years in the making, the 47-page report is short on specifics and timelines, offering a series of goals and objectives to meet six broad strategies which include managing the impacts of oil sands development on the environment and communities, a greater focus on value-added industry and improved consultation with First Nations.

The latest step in a series of government announcements aimed at reversing an eroding international environmental image, the strategy calls for the establishment of regional thresholds and a greater focus on the cumulative effects of development, along with the requirement that tailings be reclaimed "at the same rate as (or faster than) the production of new tailings on a regional basis."

Offering few immediate actions, the strategy promises a forthcoming "overarching implementation plan" and coordination with other provincial initiatives.

"This is the brains," Premier Ed Stelmach said in defence of the strategy. "This is the roadmap to the future and I'm very confident that with industry working together, and all parties that have an interest in this area, that we're going to manage our environmental impacts."

Vue asked some of the "parties that have an interest" in the oil sands for their reaction to the new strategy.

**GEORGE POITRAS**  
CONSULTATION COORDINATOR, MIKISEW CREE  
FIRST NATION

The Mikisew Cree believe the Aboriginal Peoples in this region have the most at stake in terms of what is being planned and also in the current state of the environment today, so anything that the government proposes in terms of a go-forward plan in managing the tar sands

## NEWS | OIL SANDS

is very important to us. We've submitted on numerous occasions our issues, our concerns, and in the government's very comprehensive consultations over the last year-and-a-half through their multi-stakeholder process we submitted a 100-page document that outlined very detailed issues and concerns, and also recommendations. What we see in this 20-year blueprint, this 47-page document, doesn't capture anywhere near what we feel are our significant issues and concerns, or our recommendations.

Until we see something that has tangible objectives and goals and deadlines and targets, it can only be characterized as another public relations exercise to appease the mounting pressure on the Alberta government to responsibly manage the tar sands. To me this is just another nice, glossy publication that's reiterating the same thing, same rhetoric, same promises. They want to build a plan? Build a plan. Don't come out with this brochure that just reiterates what they've been saying publicly with no real tangibles or targets or goals that they can be held accountable to.

They emphasize working with industry, and that to us has been the problem all along. When you look at CEMA [the Cumulative Environmental Management Association], it's very much an industry-driven process. The Regional Aquatics Monitoring Program is also a very heavily industry-influenced process. At the end of the day it almost appears to us that industry is really in the driver's seat, industry is really making the decisions. Basically they are taking the role of playing regulator as opposed to the government, who should be taking that control.

**DON THOMPSON**  
PRESIDENT, OIL SANDS DEVELOPERS GROUP

I'd congratulate the province of Alberta, because what they've done is they've pulled together the strategic components of the Energy Strategy for the

province and many related strategies and programs that you see referenced throughout the plan and then applied them specifically to the oil sands. So what they've done is created an overarching strategic plan and direction that will allow us to carry on with development of the oil sands in a responsible way that's in the best interests of the people of Alberta.

I have talked to many people with concerns on the oil sands development and this strategy, I think, deals with them all: environment, community issues, Aboriginal, the need to improve technology and value creation in the province. Those are the broad suites of issues that I run into in my discussion with Albertans and Canadians. So it's encompassing.

People talk about needing strong targets and the like, but the reality is that the strong targets exist today in the oil sands, in fact in all facilities across the province. They exist in legislation, they exist in regulation and more particularly, they exist in all our operating approvals. So, for example, whether it's air emissions or water withdrawals or land reclamation there are targets embodied in every single approval that exists in the oil sands. So what this does is it takes those to the next level, and in the implementa-



tion process the way that strategies get turned into actions is they get driven into regulations or approval documents. So I would argue that it lays out very clearly what the direction is and how the province is going to raise the bar.

**LINDSAY TELFER**  
DIRECTOR, SIERRA CLUB PRAIRIE

I think that it's a missed opportunity. The Alberta government had an opportunity with this strategy to acknowledge that it understands the severity of the impacts of tar sands development, and yet again it comes across that they really have no clue.

What I was looking for, and what I think would have silenced some critics, was for the government to actually put some specifics on paper, actually set some targets and actually set some objectives that were more than just "develop a plan to do this" or "think about protected areas" or "cross our fingers and hope that carbon capture and storage is going to work in the oil sands." And they've had enough recommendations that they could have done it. CEMA made recommendations on protected area networks for the region—they could have made an announcement that they were going to do it. The Water Council has made a recommendation on the wetlands policy—they could have announced that they were implementing it. But they yet again failed to implement any of them.

I don't think that this nearly addresses the severity of the impacts and the severity of the impacts that will come with future oil sands development. I think that in 20 years if this plan doesn't get tremendously more robust and aggressive and develop a really solid understanding of what the impacts actually are we'll see a northeastern Alberta that's void of a lot of life, where water is contaminated, land is contaminated, people are contaminated.

**GIL MCGOWAN**  
PRESIDENT, ALBERTA FEDERATION OF LABOUR

This is a government that's had more than two years to develop a compre-

hensive plan for the oil sands and what they've come up with is little more than notes on the back of a napkin. It's a list of vaguely defined goals which are clearly designed to appeal to as broad a swath of Albertans as possible, but there's almost no substance there.

On the pace of development, this report does absolutely nothing to address the concerns of people, including people like Peter Lougheed, who have been calling for a more orderly approach to development in the oil sands. The government could have used this document to admit that the previous pace of developments in the oil sands was unsustainable and adopt a new approach that would have allowed a more reasonable pace, but they didn't.

When Premier Stelmach was elected he promised that his government would do more to create upgrader and refinery jobs in Alberta, but with this report it seems that other than rhetorical flourishes he's given up on that goal. There's very few concrete things in this report, but among those few concrete things that are said several of them, if implemented, would move us away from the goal of creating more value-added jobs. So, for example, it says that the government will encourage the development of more out-bound pipelines, which up until this point have been little more than bitumen superhighways for taking raw bitumen out of Alberta to refineries in places like Illinois and Texas. There's no way that Alberta will ever develop a more robust downstream energy sector, including upgraders and refineries, if all we do is build major pipelines taking the resource out.

I'm afraid that this plan really won't change anything in Alberta next year or 20 years from now, because there's very little here. Even if the world economy turns around and investment returns to Alberta this document will do nothing to stop us from returning to the place we were before the bust in terms of concerns about unsustainable development.

**MIKE HUDEMA**  
TAR SANDS CAMPAIGNER, GREENPEACE

It's really a six-step plan that gets us to where we are today, which is in a

CONTINUES ON PAGE 9

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# Be happy you can read this

SCOTT HARRIS / scott@vancouverweekly.com

The list includes some of the most renowned works of English literature—Timothy Findley's *The Wars*, Harper Lee's *To Kill a Mockingbird*, John Steinbeck's *Of Mice and Men* and Margaret Atwood's dystopian classic *The Handmaid's Tale*. It includes the most popular blockbusters of contemporary writing, from JK Rowling's *Harry Potter* series to the Philip Pullman trilogy *His Dark Secrets*. Books for children and young adults, from *The Adventures of Tintin* and the *Goosebumps* series to titles exploring more serious topics, such as Elizabeth Laird's *A Little Piece of Ground* and Michael Willhoite's *Daddy's Roommate*, have also been included in recent years. Even *Vue Weekly* is on it.

It's a list, now numbering well over 100 titles, of books and magazines

which have been challenged by would-be censors in Canadian libraries, schools and bookstores over the past two decades.

"You never know how people are going to respond to books," explains Franklin Carter, editor and researcher with the freedom of expression committee of the Book and Periodical Council, which maintains the list and organizes the annual **Freedom To Read Week** in Canada. "Sometimes very innocuous books provoke challenges. If you can think of a reason to challenge a book, somebody has probably thought of it before and tried to get that kind of book out of a school or the library."

Carter explains that unlike formal acts of censorship passed by Parliament, such as laws governing hate literature or child pornography, the censorship his organization tracks hap-

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pens at the local level, most often without public scrutiny or open discussion about the merits of the work or the reasons behind the challenge. Books which are successfully challenged simply disappear off the shelves.

"It occurs when citizens, either individuals or small groups, discover that there's a book or a magazine or even a newspaper in their local library or a school library that they object to for some reason," he says. "Maybe it contains ideas or information or images or words that they really don't like and they try to pressure the authorities into getting that book out of the school or library."

The reasons behind challenges, says Carter, are as varied as the works they target.

"There are a whole host of reasons that people have for trying to get a book kicked out of a school or library. If you think of the *Harry Potter* series, for example, there were some people in Canada who objected to it because they thought it conveyed themes of



Satanism or occultism or black magic," he says. "In Nova Scotia in 2002 some black educators tried to get novels out of some Nova Scotia schools such as *To Kill a Mockingbird* and *Underground to Canada*. They just didn't like the way black people were portrayed, and they objected to the word 'nigger' in some of the novels, even in the historical context and even though the themes of the novels were explicitly anti-racist. For some people that just doesn't matter."

Carter says that descriptions or discussions of a sexual nature or books that explore homosexuality have also frequently been the target of challenges, even, ironically, books aimed at encouraging greater tolerance.

**THE GOOD NEWS**, says Carter, is that most attempts at censorship are ultimately unsuccessful, and challenged books usually remain on library shelves.

"Of the challenges that we do learn about, our impression is that most of them fail, and the reason they fail, fortunately, is that librarians usually have procedures in place to deal with book and magazine challenges," he says. "When the person realizes that he or she is getting into an open-ended process, that there's going to be some paperwork involved and that reasons are going to be recorded, possibly for public display, they back away. They want the removal of the book or magazine to be quick and easy, so you can deter a lot of these frivolous challenges simply by telling people they have to explain their reasons."

Still, Carter argues, it's important that Canadians are aware that challenges and censorship does happen, and for people to show their support for intellectual freedom, which is the idea behind public events marking Freedom to Read Week.

He also encourages people to ask questions about what procedures their local libraries have in place when a challenge does occur.

"Talk to librarians about it. If you call up the local public libraries in Edmonton and you ask them specifically what books have been challenged in the last year at your library, that information should be made available to you: what titles, why were they challenged and what did the library do about it?"

Unfortunately, Carter concludes, 25 years after the first Freedom to Read Week was organized in response to book challenges in Ontario high schools, the threat of censorship remains a real concern.

"Here in Toronto we just learned a few weeks ago that a parent in Toronto was trying to get Margaret Atwood kicked out of Lawrence Park Collegiate. He didn't want his kid reading *The Handmaid's Tale* because the language was inappropriate and inconsistent with the directives that govern hallway and classroom deportment in the school, if you can believe it. So it's still going on. Whether it's getting better or not I really don't know, but there are still people who are challenging serious works of literature in high schools." ▼



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**SNOW REELS MAR 1-4**  
Metro Cinema

Four films about truth and light. 'Ice People', 'Steal this Film', the Canadian Premiere of 'The Beautiful Truth' and a special screening of Peter Mettler's 'Picture of Light'.

**SNOW DAZE & FIRE MAR 6**  
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# Sri Lanka after the war

## Equal rights, local autonomy for Tamils

### only way to avoid return to guerrilla war

COMMENT

## DYER STRAIGHT

Gwynne Dyer  
gwynne@vuwweekly.com

The greatest mistakes are made on the morrow of the greatest victories. Sri Lanka is now approaching a decisive victory in its 26-year war against Tamil separatism, and it is about to make a very big mistake.

"While separatist terrorism must be eradicated," wrote Lasantha Wickrematunge, editor of the *Sunday Leader*, "it is important to address the root causes of terrorism, and urge government to view Sri Lanka's ethnic strife in the context of history and not through the telescope of terrorism. We have agitated against state terrorism in the so-called war against terror, and made no secret of our horror that Sri Lanka is the only country in the world routinely to bomb its own citizens."

Wickrematunge left that on his computer, to be published if he was murdered, which he duly was last month. He knew it was going to happen, and he believed that he knew who would be responsible: the government. Which is why he addressed President Mahinda Rajapaksa directly in his post-mortem article.

It was the first time that most of Wickrematunge's readers learned that he and the president had been close friends for a quarter-century. Indeed, they regularly met late at night at the president's house, alone or with a few other old friends.

"In the wake of my death," Wickrematunge wrote, "I know you [President Rajapaksa] will make all the usual sanctimonious noises ... but like all the inquiries you have ordered in the past, nothing will come of this one. For truth be told, we both know who will be behind my death, but dare not call his name. [Almost certainly Defence Secretary Gotabaya Rajapaksa, the president's brother.] Not just my life but yours too depends on it."

Like the United States under President Bush, Sri Lanka has ceased to respect the law in its fight against "terrorism." Since the Tamil minority began fighting for a separate state in 1983, over 70 000 people have been killed in Sri Lanka, the majority of them civilians—and since President Rajapaksa took power in 2004, 14 journalists have been murdered by unknown assailants.

Rajapaksa is now on the brink of destroying the rebel army, the Liberation Tigers of Tamil Eelam ("Tamil Tigers"). Even one year ago they still controlled some 15 000 square kilometres in the north and northeast of the island, where they maintained all the institutions of a sovereign state. But the relentless offensive of the Sri Lankan army has now reduced them to only a couple of hundred square kilometres of territory.

Within a week or two, that will be gone too, and what remains of the Tamil Tigers will no longer control a pseudo-

state. Good riddance, for they were brutal extremists who killed their own Tamil people, in order to enforce unquestioning obedience, just as readily as their suicide bombers killed the majority Sinhalese population. But that doesn't mean that Sri Lanka can just go back to the kind of country it was before the fighting began in 1983. The Tamils had a reason to revolt.

**TAMIL-SPEAKING HINDUS** have been part of Sri Lanka's complex ethnic and religious mosaic for centuries, but they are only 12 per cent of the population. They got along well enough with the Sinhalese-speaking, Buddhist majority when the island was first united under British imperial rule in the early 19th century, but after that the relationship went rapidly downhill.

The British, in typical divide-and-rule style, favoured the Tamil minority in education and in civil service jobs. Sinhalese resentment grew rapidly, and the first Sinhalese-Tamil riots were in 1939. As in the subsequent bouts of killing, most of the victims were Tamils.

Once independence arrived in 1948, the Sinhalese used their majority to pass laws giving members of their own community preference for university entrance and government jobs, and Sinhala was declared the sole national language. As Sinhalese and Tamil ethnic nationalism grew more extreme, some of the riots in the 1960s and 1970s verged on anti-Tamil pogroms.

By the late-1970s the process of setting up a shadow Tamil state in the north and north-east had begun. Open war broke out in 1983, with the Tamil Tigers rapidly eliminating the rival Tamil separatist groups and establishing totalitarian control over the population under their rule.

Twenty-six years later, the Tamil Tigers' army has finally been crushed, and the Sri Lankan state (in practice, the Sinhalese state) is triumphant. But the 12 per cent of the population who are Tamils will still not accept unequal status, and they are not going away.

This is the time when a peace that gives the Tamils equal rights and autonomous local governments in the areas where they are a majority could secure the country's future, but it is most unlikely to happen.

Sinhalese nationalism is as intolerant as ever, and now it is triumphalist to boot. Moreover, the rapid growth of a "national security state" under President Rajapaksa has undermined democracy and largely silenced criticism of government policies. The forecast, therefore, is for a reversion to guerrilla war in the north, and continuing campaigns of murder by both the government and Tamil extremists in the rest of the country. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

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# With vitamins, the devil is in the doses

HEALTH

**WELL, WELL, WELL**

KONNIE HOWARD  
health@vancouverweekly.com

Those on a strictly mainstream-news diet will by now be quite convinced that we get all the nutrition we need from our food, and that alternative medicine is for naught—which is precisely the goal behind the rash of research rejecting vitamin therapy.

It's true, getting all we need from our food is ideal. But when you combine food grown for transport and maximum profit with genetic predispositions to disease, unprecedented environmental toxic loads, unrelenting stress and antibiotic and otherwise-compromised digestion, you get disease rates some of us aren't willing to accept.

We are, obviously, despite our abundant food supply, still getting ill. And it's well-known that nutrition and illness are often very, very closely linked. So it's logical to consider that the antidote to illness is stepped-up nutrition, which is exactly what naturopathic doctors have to offer.

Here's what those over at the *Journal of Orthomolecular Medicine* say about research telling us our vitamins are a waste of money: "Thousands upon thousands of nutritional research studies provide evidence that vitamins do help prevent and treat serious diseases, including cancer and heart disease, when the nutrients are supplied in sufficiently high doses. High doses are required. Low doses fail ... high doses have consistently reported success." When it comes to so-called orthodox or western medicine, everyone knows that a fraction of the known effective dose won't work, yet with vitamin therapy, doses known to be too low to be effective are used in the research.

And the standard excuse for low-dose vitamin research—that high doses could be toxic—doesn't hold water. Twenty-five years of national poison control statistics haven't yielded a single death from vitamin therapy.

The science of free radicals and antioxidants is in fact, according to a mountain of literature, indisputable. Comprehensive reviews of hundreds of studies over time continue to find oxidative stress clearly linked to the development of disease. Oxidative stress is a byprod-

uct of being alive, an inescapable response to stress, injury and toxins.

Obviously, nutritional medicine, even in therapeutic doses, doesn't always work to prevent or reverse disease, but to reject the entire approach would be as inane as to reject all drug approaches, which not only don't always work either but also cause thousands of deaths and untold harm each year. Many of us simply prefer our medicines to be gentler and more organic where possible.

**NEITHER STUDIES** done with low-dose multivitamins, nor studies done with one or two isolated antioxidants looking for a magic key, are going to offer a one-size-fits-all prevention or cure, but the way we eat and what we do or do not absorb from our food or supplements are inextricably linked to what ails us. Prevention and treatment are complex, individual and require the tests and evaluations of highly trained naturopathic doctors and herbalists.

Faced with chronically compromised immune function and the choice between frequent antibiotic use and alternative medicine designed to boost my immune function and tailored to my own unique biochemical make-up, I'll take the alternative medicine any day, hands down, no contest, a million times over. Faced with an inferior genetic hand when it comes to cancer I'll place my bets on nutritional preventions over standard ones, which are mostly not preventative so much as early detection anyhow. Faced with premature rheumatoid arthritis or fibromyalgia, I'll take nutritional medicine over pain-relief-only approaches, in a heartbeat. That's just me, but it's also thousands of others who experience success with nutritional medicine, success that is rooted in solid science despite what some misleading headlines would have us believe.

The prevention of disease is obviously complex, but oxidative damage results in DNA mutation, abnormal cell growth and eventually disease; that's a fact. And antioxidant therapy is a safe, non-toxic antidote. The only group being harmed by research structured to prove that vitamin therapy has no effect is, in the minds of thousands of alternative practitioners and those who have experienced alternative cures, the pharmaceutical industry. ▽

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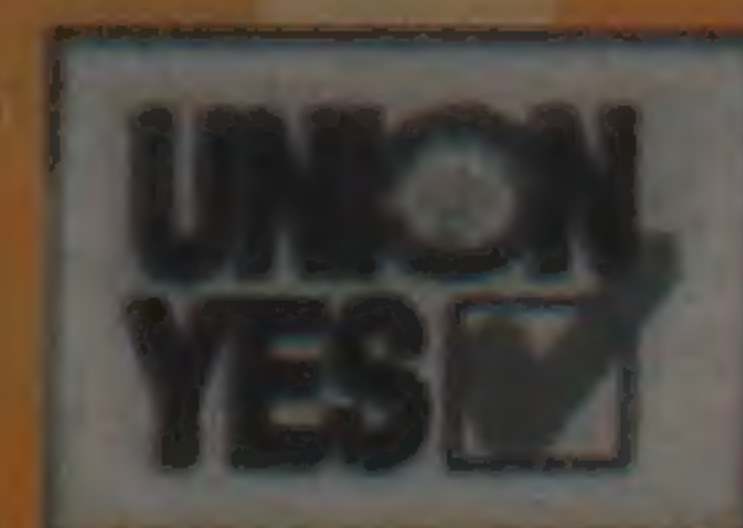
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# Oil (sands) and birds don't mix

## Planned Enbridge pipeline puts BC marine birds at risk



CHRIS GENOVALI / raincoast.org

I'm on my back on the aft deck of Raincoast Conservation's research vessel. My repose is involuntary as we ply the lumpy waters of Haida Gwaii's west coast. Not one prone to sea sickness, I nevertheless feel like my head is virtually nailed down, a result of the interminable chop.

I have no option but to look skyward, and there, to my amazement, are albatrosses, escorting us like some squawking air squadron. For me, the albatross is the grizzly bear of marine birds in terms of its iconicity and, with a wingspan of over two metres, commanding physical presence. After experiencing the exhilaration of seeing the largest marine bird on the coast of British Columbia, I immediately reflect on the litany of human-caused hazards facing these majestic pelagics and other marine bird species.

Millions of marine and other coastal birds migrate offshore and along the BC coast while millions more breed here. Still others, including the aforementioned albatrosses, are long distance migrants that breed elsewhere in the world and rely upon our coastal environment and its resources.

This wealth of avian diversity is susceptible to a long list of anthropogenic threats that include oil pollution, climate change, conflict with fisheries and, potentially, wind turbines. In addition, a number of these species are designated as "at risk" by federal and provincial legislation.

Marine birds are abundant, diverse and highly mobile predators and scavengers of the seas. For these and other reasons, marine birds are often used as indicators of ecosystem health and ecosystem change.

The end of 2008 marked the completion of four years of intensive work by Raincoast Conservation to fill basic knowledge gaps regarding seasonal and inter-annual marine bird distribution, density and seasonal shifts in community assemblages in the waters adjacent to the Great Bear Rainforest. By repeatedly surveying marine waters, from Dixon Entrance to Queen Charlotte Strait and adjacent mainland inlets, Raincoast has documented over 70 species and amassed nearly 20 000 sightings of over 100 000 individual marine and other coastal birds.

Raincoast's sightings include the more-abundant Cassin's auklet and white-winged scoter to the rare horned puffin and Laysan albatross. Standing out, among the many birds observed, was the exceedingly rare sighting of a lone, immature short-tailed albatross in the waters southeast of Haida Gwaii. Once numbering in the millions, this species was decimated by the demand for feathers and was once thought extinct. Raincoast's sighting, one of under 40 reported in BC since 1996, highlights the urgent need for longer-term monitoring of marine birds in BC's remote coastal and offshore waters. As such, Raincoast scientists continue to seek to identify areas important for marine birds and examine the potential for conflict with increasing industrial activity, like tanker traffic and wind turbines.

**A RECENT REPORT** by the Pembina Institute and Boreal Songbird Initiative detailed how the Alberta oil sands are killing both birds and their habitat. But the oil sands have the potential to impact avian life far beyond the songbirds and

waterfowl migrating through and nesting in Alberta's boreal forest.

After a two-year lull, Enbridge Inc has revived their plans to build a twin pipeline from northern Alberta to the BC coast. Condensate tankers and oil tankers at least as big as the Exxon Valdez would ply BC's rocky northern coastline on virtually a daily basis, entering Douglas Channel within eyesight of where the 120 metre BC Ferry Queen of the North struck Gil Island and sank in 2006.

The pipeline would ship over 500 000 barrels of crude oil per day, and twice a week 350-metre-long supertankers would pass by the very spot where the Queen of the North sank as they carry crude to markets in the United States and Asia.

If Enbridge is allowed to construct their proposed dual oil and condensate pipeline joining the oil sands with a marine terminal in Kitimat, then marine birds on the BC coast and the ecosystems they depend upon will also be put in significant jeopardy.

Birds are generally the most abundant and conspicuous victims of oil tanker accidents. Caroline Fox, Raincoast marine bird biologist and University of Victoria PhD student, states that previous scientific reviews indicate that "oil can affect birds in a different ways, including plumage and egg oiling, ingestion, and indirectly through ecosystem changes. It's thought that the primary cause of mortality and stress in oiled birds is fouled plumage, which often results in hypothermia and increased metabolic rates. Ingestion of even small amounts may cause a number of physiological changes or death."

"Long-term effects are harder to monitor, but may include altered breeding success and survival rates, with potential negative implications for populations."

Fox also points out that researchers in Canada have estimated that as many as 300 000 seabirds per year are killed off Newfoundland and Labrador due to chronic oil pollution, a figure that is comparable in scale to the estimated mortality following the Exxon Valdez spill in Alaska. Similar to East Coast levels, the relatively high proportion of carcasses reported off the west coast of Vancouver Island that are oiled suggest that chronic oiling is also a concern for BC's marine birds.

A catastrophic Exxon Valdez-like spill would be devastating for the province's marine bird populations and the environments they inhabit. In the immediate aftermath of the Exxon Valdez, it was estimated that several hundreds of thousands of marine birds were killed. Further, after two decades, a number of marine bird populations have not yet recovered in the areas affected by the disaster. ▽

*Chris Genovali is the executive director of Raincoast Conservation.*

## OIL SANDS

CONTINUED FROM PAGE 5

situation where we have an ever-growing environmental and human rights price tag associated with tar sands development. Under this plan we're going to see growth continue, we're going to see environmental destruction continue, rampant greenhouse gas emissions—all of those problems are still going to increase—the amount of land that's disturbed, the amount of bird and wildlife habitat that's disturbed, problems associated with downstream communities, all of that is business as usual under this plan.

It's very short on any type of details, timelines or targets, so it seems to us like it's way more of a public relations ploy in the lead-up to President Obama's visit than it is an actual strategy for stopping the destruction that's taking place in the tar sands. There's a

continued reliance on carbon capture and storage technology, which the government's own advisors have said has very limited application in the tar sands and would cost taxpayers billions and billions of dollars every single year. It also has no requirements in terms of putting more monitoring folks in the field or more oversight, so it's still a plan that lets industry police itself.

The other area that's concerning is that the number one concern of Albertans that was raised extensively throughout all the government consultations was to actually legislate a moratorium, and we have nothing in this document that speaks to that. Instead we have a government that believes in continued growth rather than recognizing that a big part of the tar sands problem is trying to contain that growth itself. ▽

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# Experience Transcendence

GAMES

## INFINITE LIVES

GARREN ZENKO  
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late night in the hospital, sleepless amid the intermittent beeping of monitors, the sleep-moans of my wardmates, the half-hourly bathroom calls of the elderly man behind the curtain to my left. I would have spent the extra bucks for a semi-private, but I figured anaesthetic fatigue and the helpful codeine snuggle of Tylenol 3 would give me adequate "chemical privacy." I figured I was wrong, not only can I not sleep, but the ache and disorientation are making my laptop plan—whiling away the IV hours with laptop *Dwarf Fortress*—impossible. I can't focus on the details of a game that's so detail I fade back and forth across the line between dream and discomfort until I look out for real; when the student nurse

comes to take my vitals at 5 am, I find my fortress catastrophically flooded, the only survivors a forlorn ox and a pack of feral cats hunting vermin in the standing water. Strangely relieved, I nap peacefully until I'm discharged.

Recovery from surgery ought to be a perfect time for games-playing, one of the few times (hiding from snipers is another) when near-immobility is considered good for you. It hasn't really worked out that way, so far; aching, irritable and mildly narcotized, I found I'd rather watch videos or read books than dick around with keyboards and controllers. Too lazy to play video games, if you can believe it.

Friends, I was getting desperate. Laptop perched on cozy blankets, gauze dressing muffling my face (it was sinus surgery; super gross), I started powering through freeware downloads like some kind of Afterschool Special pill-freak ram-paging through a pharmacy, trying to find

the right prescription to kill the craving. I kept having to clear off my desktop as it overflowed with .zip archives and unzipped folders and multiple setup.exe applications, electronic debris like so many digital bottles and vials and needles: strange role-playing games, atrociously written fan-made JRPGs with misshapen "anime" graphics straight off some Grade 9 math binder, arty platform games and epic side-scrolling adventures, obstinate interactive fiction, puzzlers, shmups, board games, card games, dungeon-crawls, remakes, de-makes (archaic-style riffs on modern titles), management sims, dating sims ... I lost count of how many. I'd just take a taste of each one and then toss it over my shoulder, a la Friar Tuck. My recovery-daze and the not-yet-worn-off novelty of having a functional Windows machine combined into an unsatisfiable mania. I wondered if I'd ever truly enjoy a game again.

AND THEN, last night, the fever broke. Pawing dejectedly through one last magpie-pile of miscellaneous downloads I hit upon something that wasn't perfect, but was just good enough to soothe me ... a painkiller that works. It even has a name like they'd give to a fictional superdrug in some bad piece of near-future science fiction: *Transcendence*. "Hey, citizen ... you need a hit of T? *Transcendence*, prole! Shit'll zork you up real good ... it's like ... like *NetHack* meets *Star Control II*, you grok me?"

Ugh. Sorry about that *Marvel 2099* shit, but that's kind of what it was like when I saw that description: *NetHack* meets *Star Control II*. The every-game-different random-adventure appeal of a *NetHack*-type rogue-like hybridized with top-down, space-opera, shooting-looting-and-trading action/adventure. Hop in your freighter, fighter or yacht gather resources ... upgrade ... explore ... progress ... die horribly ... start all over, repeat, relearn. That's too many hyphens and ellipses, I know, but that's what it's like; a fever dream. Like all good space operas, *Transcendence* makes you feel kind of like an astro-badass, so you care enough to get

into it; like all good roguelikes, *Transcendence* is abstract and repetitive enough that you don't get too attached to any one astro-badass. You gladly repeat until your sleepy hands go slack on the keys. It's soothing in a strangely homeopathic way—its benign fever dream supplanted the sweating mental loop of the sickbed.

So, yeah ... I recommended recovery-room gaming, kids; just say "No!" to prescription narcotics, and try blowing up some space pirates instead! The best part is when you play for long enough, get into the hypno-zone that lets you X-ray-view straight through the sci-fi surface and down into pure, universal mechanics; when you look at a "stargate" and see a "dungeon stairway," a "ROM upgrade" and see a "magic scroll," a "barrel labelled NOT FOR HUMAN CONSUMPTION" and see a "potion," you're seeing through the illusion, not "suspending disbelief" but building up disbelief to such a degree that you're not just playing a game, you're playing all games ... moving through the times and worlds and realities of ... of ... you know, on second thought, don't say "No!" to narcotic drugs. ▀

## Careful ...

HOCKEY

## IN THE BOX

SAVE YOUNG AND TB PLAYER  
inthebox@vuwweekly.com

Last week wasn't so bad for Oiler fans. The Habs (TB's other favourite team) came to town and the Oilers handed them a good, old fashioned beating in a 7-2 win. Then the Oilers played three road games in a gruelling four-day stretch. The Kings (3-2 in a shootout) and Coyotes (3-1) fell to the Oilers and the Sharks (4-2) beat our travel-weary squad.

**CAREFUL WHAT YOU WISH FOR!** Did you ever watch Lubomir Visnovsky's style of play (great playmaking, smooth skating) and wonder how much better he would be if he was a little more like Sheldon Souray (grittier, harder shot)? Well, you got your wish. He's now much more like Souray than ever before. Visnovsky will miss the last 32 games of this season with a shoulder injury. Last season, Souray missed the last 30 games with a shoulder injury. Not quite what we wished for. ▀

**CAREFUL WHAT YOU PREDICT!** Here's my own brave trade deadline prediction. My gut (and gut only) tells me that captain Ethan Moreau could be gonzo come March 4. Moreau has been decent this year but not by the Ethan Moreau standards I've gotten used to. He's not quite the dynamic presence he was before his recent swath of injuries. Moreau seems more expendable than other, younger Oiler forwards but he also remains an attractive option for a contending team looking for that extra bit of grit, checking and penalty kill contributions that could pay off come playoff time. If a trade is to be made this year, GM Steve Tambellini will have to offer something of value, but goodness knows what a contending team would give up in return. So prospects or picks would likely be shipped back to E-Town. Without getting into the nitty-gritty (depth charts, cap room, etc) I could see a team like Washington or Boston

in the East gaining from the addition of Captain Moreau. In the West, Chicago (Moreau's original NHL team) or even Dallas seem at first blush like a good fit. The other reason I suspect Moreau could be dealt? He's the last pre-Kevin Lowe-era Oiler remaining on the roster. ▀

**CAREFUL WHAT YOU DREAM UP!** With the March 4 trade deadline looming, I love watching the Internet and seeing some of the ludicrous (or merely optimistic) trade proposals posters on Hockey's Future or other sites throw out. Here's just one example of the kind of nonsense out there: Alexei Kovalev to the Oilers for ... Robbie Schremp? (A poster named Nols came up with that one). As March 4 gets closer we'll see otherwise well-meaning and potentially sane Oiler fans dream up other absurdities involving spare parts and underachievers. Dear trade deadline dreamers: nothing good comes to the Oilers without something equally good (picks, real prospects or well-liked players) leaving. For example, I could imagine the Oilers brass trading Ethan Moreau away, but I couldn't imagine Ilya Kovalchuk coming back in return. ▀

**CAREFUL WHO YOU CALL AN OLD MAN!** As someone nearing the big 4-0 (still a couple years to go, but we're close; I do have two sweater vests and I'm looking for a cardigan) I got a kick out of 22-year old Oiler call-up Theo Peckham scrapping with 43-year old dinosaur-of-the-year Claude Lemieux in the Oilers/Sharks game. When Peckham was born (November 1987) Lemieux was starting his second full NHL season with Montréal. Let's call it the Generation Scrap. ▀

### THIS WEEK'S OILER DEFINITION

"I couldn't care less": 1) Phrase used to suggest apathy, disinterest or boredom. Often incorrectly stated as "I could care less," which suggests some level of interest. 2) The appropriate reaction to reportage from the centre of the Hockey Universe covering Mats Sundin's return to Hogtown this Saturday. Big whoop. ▀



# Czech of an appetite

SHARMAN HNATUK / sharm@vuwweekly.com

On a trip to Eastern Europe a couple of years ago I felt completely at home with the local cuisine. A meat and potatoes kind of girl, I fell in love with my first bowl of goulash in Prague, and the city has held a special place in my heart ever since. While watching the Edmonton Oilers play last season I had the pleasure of meeting Martin Hanzel, a young Czech who plays for the Phoenix Coyotes. I was telling him how much I loved the food while I was in his country and he completely confused me when he told me there was a very good Czech restaurant in Edmonton called the Prague Kitchen. I racked my brains thinking of a restaurant with that name until it came to me. Praha is the Czech word for Prague; his praises were for **Bistro Praha**.

Even though I have travelled to the Czech Republic, and haven't found a bowl of goulash I haven't liked, I decided that my first visit to Bistro Praha should be with someone who could give an accurate critique. Tomas Vincour and Robin Soudek are the two import players with the Edmonton Oil Kings this season, both from the Czech Republic, and both with healthy appetites.

A veteran on both the team and of the menu at Bistro Praha, Vincour took command of the ordering. He scrapped the suggestions on the appetizer page and flipped to the main courses. He decided that we would be starting with a half order of the Steak Tartar (\$17.75). Regarded as a dish of a true gourmet, tartar is especially popular in the Czech Republic. The word is derived from the name Tartars or Tatars, an ethnic people from Eastern Europe. Bistro Praha serves up a half or full order of the raw filet mignon dish that is a favourite of patrons of the restaurant.

Since Vincour is nursing a separated shoulder in a sling, I was required to slather a thick layer of tartar on the rye bread that accompanied the meat. Soudek nodded his silent approval

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and the three of us easily polished off the plate. For my first time trying steak tartar I was thoroughly impressed. I wasn't sure what to expect from a raw beef dish but I found the meat tender, full of flavour, and seasoned beautifully. Two Czech and one Canadian thumbs up.

## Czechs, Slovaks, and Russians throughout the NHL have been frequenting Bistro Praha for years

While I opted for a bowl of Bistro Beef Goulash with dumplings (\$8.50), both boys ordered the full serving of Wiener Schnitzel (\$17.95). Their plates arrived at the table filled with two enormous veal cutlets and a side helping of potato salad. Soudek has a slight build at 5'11" and 170 lbs, but he pounded back the massive serving of schnitzel. At 6'2" and 205 lbs, the sling only slightly slowed Vincour as he one handed his way through the two cutlets and an extra serving of potato salad. I managed to steal a tasty bite of potato salad from his plate, but I can't report first hand on the taste of the schnitzel. I can tell you that not a morsel was left on either plate; it was all gone.

**MY OWN DISH** was a delight to me and reminiscent of the meaty stews I had during my visit to Prague. The dumplings were so fluffy and fresh I couldn't help but pick them up to dip in

my goulash. This awarded me a reprimand from Tomas Vincour. 'Why are you eating with your hands?' he demanded. 'It's a dumpling, isn't it like a bun?' I responded. Apparently the answer is no. The kid may be missing a few front teeth and using his fork as a knife because he can only use one hand, but he had no problem calling me out on my bad manners.

Since they are growing hockey players and I have a sweet tooth, we couldn't say no to dessert. Soudek happily finished off a healthy serving of apple strudel (\$5.95), only slightly concerned we would tell assistant coach and food enforcer Rocky Thompson he had eaten the creamy desert. Vincour opted for the pan-fried banana crepe with whipped cream and chocolate sauce (\$6.50). Both boys shared with me, and both desserts were delicious.

I've learnt that the quiet Czech establishment is popular with not only some of the Edmonton Oilers, but with Euro players across the NHL. Czechs, Slovaks, and Russians throughout the league have been frequenting Bistro Praha for years. The authentic steak tartar, schnitzel, and the roasted goose continue to satisfy the taste buds and hunger of some of our city's elite athletes.

As junior players in the Western Hockey League, Vincour and Soudek are used to eating home cooked meals at their billets' houses or chicken and pasta on the road with the team. They aren't making the NHL salaries to eat downtown every night, but the two certainly enjoyed a traditional Czech meal that reminded them of home. Both players are eligible for the 2009 NHL draft this summer, and the Oil Kings are hoping that Tomas and Robin will make it to the NHL. Regardless of where they end up playing, Bistro Praha here in Edmonton has already won their hearts and stomachs. If you're looking for a pre-game meal before your next Oil Kings game both Soudek and Vincour recommend Bistro Praha, just remember to bring some leftovers for both of them. ▽



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## You'll love-a Leva

JAN HOSTYN / jan@vancouverweekly.com

Remember the old saying, "Actions speak louder than words"? Well, in the case of **Café Leva**, it certainly seems to ring true. In the midst of my conversation with Jennifer Ogle, Café Leva owner and chef, a customer, bundled up in her bulky winter coat and sporting a warm smile, stopped by our table and gave Ogle a huge, happy, I'm-so-glad-to-see-you hug. That pretty much describes Leva and Ogle—warm, comfortable and welcoming.

Café Leva is an Italian-style bistro located within a stone's throw of the U of A. Although it serves an assortment of soups, salads, pizzas and panini, the primary focus is on coffee. "We want to be known for making the best coffee in the city," is how Ogle describes it.

For starters, they serve Danesi Caffé from Italy. "They're really old and they've been roasting coffee forever. They get the pick of the crop as far as beans go because they have long-standing relationships in place." Leva also has ongoing training for its baristas.

"Like olive oil and wine, there's so much to learn about coffee, like how the beans are grown and the roasting process. It's not just grinding beans and pouring water on them. The whole process requires a lot of practice."

But you can't walk into Leva and ignore the food, either. Ogle has always had an interest in cooking and describes it as her passion. "I wasn't inventing my own recipes at nine, but I

### PROFILE

**JENNIFER OGLE**  
CAFÉ LEVA  
11053 - 86 AVE, 780.479.5382

was reading cookbooks, planning out menus and cooking." Although she had other career aspirations growing up, she found herself in the restaurant industry in her early 20s, cooking for a little café in a health food store.

From there, there was no turning back. Along the way, Ogle started her own catering company and attended École La Varenne in Burgundy. She also worked at a Michelin-star restaurant, Organic Roots and La Bohème, just to name a few. She even wrote a few cookbooks for Lone Pine Publishing—they actually approached her. "They are based on the history and folklore of Canadian food. I developed the recipes and added my own touch, but they are based on traditional recipes. I can't say I developed the butter tart."

**NOW OGLE IS PUTTING** all of her energy into Leva. She bought it in 2007 and is now the sole owner. "I love that the patio is on a residential street, I love the big windows—you can sit and stare out those windows for half an hour and not see a car go by. And I love the area of the city. The only thing that's not so great is that there's no parking. But everyone walks everywhere in this neighbour-

hood anyway, so it's not a big deal."

Leva sports a menu that is "simple, approachable, interesting and yummy," and Ogle tries to support local producers whenever possible. "I'm more interested in supporting local than buying organic. However, for the most part, they are growing organic. If everything could be local, I would take that in a heartbeat." She also relishes the relationship that she has with the local producers. She says, "It reminds me of France. They even offer to grow special crops for me."

Everything Leva offers is made from scratch, with all-natural ingredients and no fillers. Take the Spiced Carrot soup. "We peel and chop some onions and carrots. Then we throw that into a pot and sauté it with some celery, which we've also chopped. We do it all. There are customers that come in every day just for our soup."

Ogle serves food that is "not only delicious, but good for the body as well." So their very popular pizza has a non-traditional touch of whole wheat flour in the crust. And some non-traditional toppings like potatoes, chicken and smoked mozzarella. They even offer a rice-crust pizza for the gluten-intolerant.

Leva's recipes are the result of Ogle's delight in poring over cookbooks and cooking magazines. She gets her inspiration from them and tweaks them to suit Leva.

Because Ogle is French Canadian and her family is "super into sweets; we put maple syrup in everything," it's no surprise that Leva offers a whole array of decadent goodies as well. The first thing you'll notice when you pull open the door is the huge display case full of sweets—like peppermint Nanaimo bars, flourless chocolate cake, ricotta tarts, tiramisu, caramel apple cake, lemon bars, and chocolate cream cheese cupcakes.

They also make their own gelato, and although it is more popular in the summer, Ogle said people trudge in for it even in minus 20 weather.

And even though Ogle says that part of her "would just like to hide out in the kitchen and cook," she wouldn't ever consider doing that. She'd miss the interactions with her customers too much. ♥

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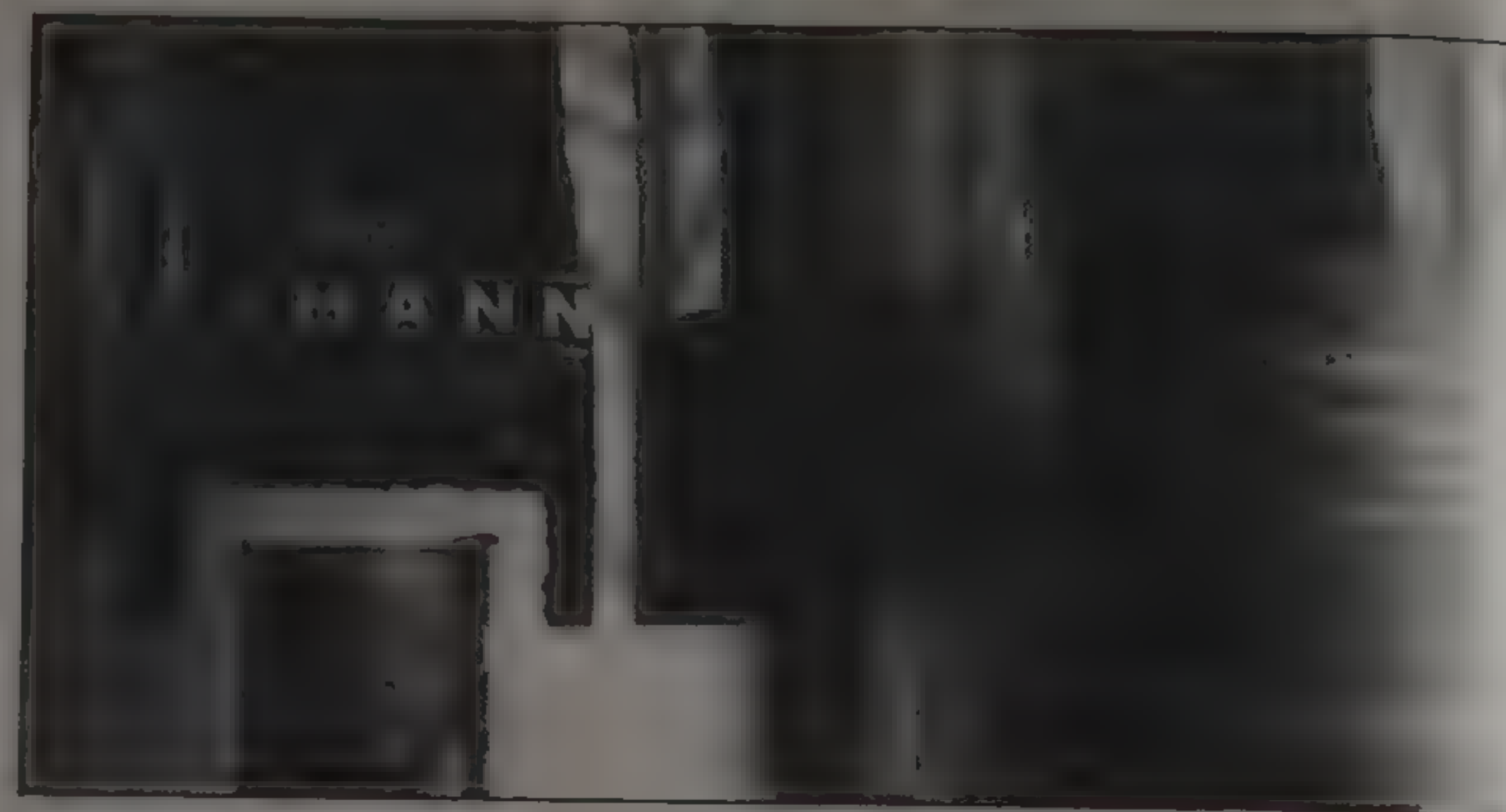
**WINE** | **NICE LEGS**  
JAMES VILL  
nicelegs@viveweekly.com

## 2004 PETER LEHMANN MUDFLAT EISENEZER SHIRAZ, \$28

Sometimes a story about a wine, its label and its flavours all seem to come together. The story of Mudflat, as it has been told to me, is that friends of Peter Lehmann often suggested that his face looked similar to a mudflat. Interesting friends, more interesting comparison. Thankfully, the winery resisted the impulse to put a long senseless description of the above on the label, instead focusing on a unique blend of Shiraz and the white varietal Muscadelle.

The result of this effort is a deep inky red coloured wine that emits a very even nose with solid foundations. Though consistent, I found the fruit on the nose slightly lacking. I did not, however, find the flavour lacking.

This wine offered well-balanced flavours and body with a slight hint of spice that lasted through the entire evolution of the taste. The body oozed warmth and offered a subtle body that was based



on even tannins throughout.

A delicious wine at an entirely fair price.

## 2005 GALIL MOUNTAIN SHIRAZ CABER- NET, \$22

What do you think of when Israel is mentioned? Well, if you've been reading *Vue* in the weeks past, you'll likely think of a Middle East nation with a habit of overreacting to dealing with their nation's minorities and cutting off media access. But this article is not about politics, it's about wine.

Galil Mountain winery sits on the South Western slope of the Golan Heights, a stretch of high mountains in

the North Eastern portion of Israel which were taken from Syria in the 1967 war. The vineyards sit at a reasonable altitude benefiting from cooling winds and access to plentiful sunlight.

The result from this terror is a pretty good wine. The wine shows a slightly purplish and offers warm cherry odours which are easy and enjoyable to smell.

The wine offers even, consistent and fresh flavours of cherry and a hint of oak. The cherry seems focused at the back of the palate. The body holds on for a while but it then seems to entirely give up.

This was a good wine but not excellent. I hope the next I try is a little better. ▽

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## FOOD NEWS! | **DISH WEEKLY**

### **SLOWBURN**

Wine bar 4th & Vine has some live music this upcoming Tuesday as blues group Slowburn will be taking the stage to provide a little something special for your meal or after-work wine

session. Taking the stage at 8 pm on Tue, Feb 24, Slowburn should provide the perfect accompaniment to a night filled with your apologies for screwing up on Valentine's Day, or maybe a laid back way to unwind after a hectic love season. Either way, it should be good. Call 780.497.7858 to book a table.

### **MARK BEAUDIN**

If you're into the whole music with food thing, you may want to check out the Blue Pear on Sundays. Their Jazz on the Side series brings performances from some of Edmonton's best local musicians, while the Blue Pear serves

some of Edmonton's best local fare. This Sun, Feb 22, the restaurant hosts Mark Beaudin, one of the finest funk bass players in Western Canada. I'm sure, however, that there won't be so much funk that you're going to have to leave your meal to get on down. Or maybe there will be. To find out for yourself, get a table by calling 780.482.7178.

*Dish Weekly spills the beans on culinary events in Edmonton. Have an event our city's gourmands should know about? Just email dish@vive-weekly.com*

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## Courchevel, where the VIPs ski

SHEENA ROSSITER / sheena@vuwweekly.com

**Y**ou must be a very important person," my cab driver Ken tells me in his Torontonion accent, his naturally-aged voice crackling as he speaks. I reassure him that I'm definitely not.

"You're important enough to be entering the best places to ski in the world!" he tells me, gesturing enthusiastically but sloppily towards the window as we swerve around the mountains on France's most dangerous road, Les Gorges de l'Arly.

I look out the window for a better look at what he's referring to, slightly fearing for my life since a vision-impaired person with artificial limbs could probably do a better job driving this road than Ken. But looking at the seemingly endless mountains, I can see how the Courchevel Valley would have been an ideal blank canvas for the town planners who designed the ski resorts here during the Second World War.

Even though **Courchevel** (courchevel.com) doesn't have the same fame as the neighbouring French Alp mountain Chamonix, it is a better treat to spoil outdoor enthusiasts. With over 330 runs on 600 kilometres spread throughout 1304 acres in the Trois Vallées—the largest linked ski valley in the world—those on the slopes are lucky enough to connect to Val Thorens, Les Menuires, Méribel, Mottaret and La Tania all from the central Courchevel mountain.

However, checking out several mountains might be a stretch for those who are only in the Courchevel Valley for a few days. With 62 lifts and four different bases on Courchevel alone, it's even difficult for skiers and snowboarders to experience everything on the slopes of Courchevel itself within a few days.

I have only arrived and I can already see that Ken is right about one thing: this is the image of heaven for any skier or snowboarder. I can see why he came here from Canada over 30 years ago and still hasn't left. But he's wrong about another thing: I'm not important, I'm just lucky.

Our car inches up and up as we make our way on the long and winding mountain road, and Ken gives me the unofficial tour and history of Courchevel. We pass through Albertville and drive by the vacant bobsled track and ski jump, the two remaining white elephants from the 1992 Winter Olympics.

Around the hairpin curves we con-

tinue to climb, passing Le Praz, the 1550, and the 1650 Courchevel bases. The altitude is going up and so is the price as we get closer to the final stop, Courchevel 1850. "We're going to the top!" Ken says, like a little kid who just found out he's going to Disneyland. He seems more excited than me.

We arrive at Les Sherpas hotel (hotel-les-sherpas.com), at the very top of the top. Located right beside Le Jardin Alpin gondola, there is nowhere to go from here but back down, in a car or on a pair of skis. "Hey! You have fun now!" Ken says and then gets into his cab and wickedly drives off.

**THE NEXT DAY** I get up for 9 am breakfast ready to see what all the Courchevel hype is about. I nibble on my food, distracted; it's just as lush and rich as those around me. After getting pampered with a French meal I'm ready to get spoiled on the slopes.

I check out my lift pass options and the slope selection, and I'm now just as excited as Ken was when he dropped me off. But, knowing that I'll only be in Courchevel for two days, I make my selection wisely. A pass for all the Trois Vallées costs 89 EUR for a two-day lift pass (\$143 CND). It's tempting—I would have nearly endless runs and nearly endless options. But when I see the lift pass for the Courchevel Valley will only set me back 75 EUR (\$120 CND), I opt to save the 14 EUR knowing there is no way I could explore it all in just two days. Either that, or I'm just being cheap and the credit crunch has gotten to me.

Had I happened to be lucky enough to stick around longer, I could have added an extra day to my pass for only 22 EUR (\$35 CND)—only a few days worth of lunch money—and I would have been allowed to explore the whole of the Trois Vallées as I pleased.

I head down to the rental shop to get geared up, but I quickly realize that I'm part of a dying breed in the French Alps. While I wait to rent my board at the rental shop, the clerk quickly runs out of his snowboardless shop to the one around the corner to get my necessary equipment. Skiers in France have claimed the mountains back. At Courchevel they easily outnumber boarders five to one—no matter how old or young they are. Skiing is the in thing here.

We make our way to the top of our first chair, and I am left at the top not just enjoying the view, but having to take the time to stop and do up my



### RIDE | COURCHEVEL

bindings. I'm the only boarder in a pack of skiers and I feel like I'm holding them back. The runs aren't hard—especially when we pass through the beginner ZEN area that is scattered with 27 green runs and 44 blue runs—but the contrasting rhythms of a boarder keeping up with skiers proves more challenging.

I keep up because getting lost is not an option. I don't have a map with me and even though there are maps at the top of every lift, the runs are poorly labelled on this sprawling mountain. I catch up and we make our way to the summit, Creux Noirs (2705m). From here we can see the famed Chamonix Mont-Blanc to the north and Les Ecrins to the south, while the Swiss and Italian Alps pop into the panoramic scenery.

The slopes are nice and leisurely even on runs that are typically supposed to be more difficult, like red runs (more difficult blue runs by Canadian standards). But because the runs are tightly packed down, it would be difficult for skiers and snowboarders seeking a challenge to

find many on Courchevel 1850. I can't speak for the rest of the Trois Vallées bases, but it seems like the lush clientele in Courchevel doesn't want to struggle if it's not necessary. If it was, the skiers might lose or chip one of the embedded diamonds in their latest set of Zai Spada skis (only available in Europe).

**BOASTING ITSELF MORE** as a luxury resort, the off-piste skiing is not nearly as renowned as it is at the neighbouring Chamonix. But for boarders who are looking for a challenge, there's a half-pipe and a terrain park. For the skiers, there are several challenging giant slalom courses and mogul runs.

Keeping with my own snowboard rhythm, I cruise the rest of the day alone and at my own easy pace. I zig zag down from the summit back down to my doorstep at 1850 m. After a full day of snowboarding I'm in pain, but not in the usual end-of-the-day agony that would usually follow a full, hard day on the slopes.

The ski holiday that Courchevel has designed is truly one of luxury. Everything—even down to the roughness of the slopes—has been adjusted and planned out so no one is left feeling

uncomfortable, making this ski holiday one unique to the Alps. With 60 per cent of those who come to Courchevel being French, the bulk of the rest coming from the UK and Russia, the idea of a luxury ski trip has done well with those who like to be pampered.

The next morning I'm back in the dining room again for my posh breakfast. If I wasn't woken up already, I am once the people at the table next to me begin singing "Happy Birthday" in Russian while a pizza with a sparkler that's so big it looks like it could double as a firework is brought to the table. A champagne bottle is popped, and the Russian family cheers even louder. It's 9 am, and this family is celebrating the birthday of its young daughter in style. The group's breakfast is easily setting them back 3000 EUR. I suspect the hangover won't hit them when they're on the slopes today, but when they get back home to Russia and see their account balance.

After only 24 hours in Courchevel, I can see why Ken would think everyone who comes here is important and lucky. The vacationers here in Courchevel want their luxury no matter what the expense. It seems they are the only demographic immune to the credit crunch. ▀

## CONDITIONS REPORT

### Local

Rabbit Hill — 60cm base, no new snow. All lifts and runs open.  
 Snow Valley — 60cm base, no new snow. All lifts and runs now open.  
 Sun Ridge — 60cm base, no new snow. All lifts and runs open.  
 Edmonton Ski Club — Open.

### Alberta

Canada Olympic Park — 70cm base. All lifts and runs open.  
 Castle Mountain — 61-132cm base, 8cm of new snow. All lifts and 50 runs open.  
 Lake Louise — 140-169cm base, 4cm new snow. 9 lifts and 125 runs open.  
 Marmot Basin — 89cm base, no new snow. All lifts and 75 runs open.  
 Mt. Norquay — 85cm base, no new snow. All lifts and 26 runs open.  
 Nakiska — 18-74cm base, no new snow. 5 lifts and all runs open.  
 Sunshine Village — 139cm base, 8cm of new snow. 12 lifts and 103 runs open.  
 Tawatinaw — 50cm base. All lifts and runs open.

### B.C.

Apex — 160cm base, 7cm of new snow. 3 lifts and 61 runs open.  
 Big White — 156cm base, 9cm of new snow. 15 lifts and 110 runs open.  
 Fernie — 154cm base, 18cm of new snow. All lifts and 106 runs open.  
 Kicking Horse — 127cm base, 2cm of new snow.  
 Kimberley — 79cm base, no new snow. 5 lifts and 69 runs open.  
 Mt. Washington — 101cm base, no new snow. 3 lifts and 45 runs open.  
 Panorama — 44-79cm base, no new snow. All lifts and runs open.  
 Powder King — 149-328cm base, no new snow.  
 Red Mountain — 162cm base, 10cm of new snow. All lifts and runs open.  
 Revelstoke — 79-178cm base, no new snow. 5 lifts and 52 runs open.  
 Silver Star — 130-168cm base, 16cm of new snow. 11 lifts and all runs open.  
 Sun Peaks — 115-150cm base, 20cm of new snow. 10 lifts and 121 runs open.  
 Whistler/Blackcomb — 131cm base, no new snow.  
 White Water — 160cm base, 6cm of new snow.

### U.S.A.

49 North — 140-216cm base, 10cm of new snow. 4 lifts and 70 runs open.  
 Big Sky — 137-205cm base, 20cm of new snow. All lifts and runs open.  
 Crystal Mountain — 172cm base. 7 lifts and 45 runs open.  
 Great Divide — 89cm base. 7 lifts and 80 runs open.  
 Lookout Pass — 147-213cm base, 4cm of new snow. All lifts and runs open.  
 Mt. Spokane — 102-170cm base, 8cm of new snow. 4 lifts and all runs open.  
 Schweitzer Mt. — 140-198cm. 8 lifts and 92 runs open.  
 Silver Mt. Resort — 89-178cm base. 5 lifts and 73 runs open.  
 Sun Valley — 104-142cm base. All lifts and runs open.

All conditions accurate as of Feb 18, 2009.

# Edmonton winter has a silver lining

ERIKA DOMANSKI / [erika@vancouverweekly.com](mailto:erika@vancouverweekly.com)

**N**o doubt about it, Edmonton is a hockey town. Big time. However, while many residents bleed orange and blue, hockey isn't the only skating sport with roots in this city. The **Silver Skate Festival** is now in its 19th year—making it the longest running winter festival in Edmonton. Last year, some 10 000 spectators came out over three days to participate in the festivities at Hawrelak Park.

Launched in 1990, the festival encompasses many of the different activities that there are to love about wintertime out of doors, blending culture, arts, sport and recreation. Organizers also make a special point of including some of the important aspects of our multicultural community. On top of that, it's a free event, making it very accessible and easy to enjoy.

From the festival's name it's easy to gather that a large portion of the action is based on skating—speed skating. While it's probably safe to say that most Edmontonians own a pair of skates, it's likely that relatively few have ever tried speed skating. The long blades and the skin-tight aerodynamic unitards are something that many only see in Olympic events.

The three days of the festival are the perfect opportunity to become more acquainted with the fast-paced, highly energized sport. The majority of the festival centers around two major competitive events: the ice skate marathon and winter triathlon.

Introduced only a few years ago, the marathon is a popular event that challenges competitors to a 25 or 50 kilometre speed skating race. As the opening event of the festival it's a must see. Sticking to the main theme of the festival, it's an open class race which includes anyone who is interested in entering, regardless of their skill level.

I've never been very strong on skates myself (contrary to popular belief, not all Canadians are born with the innate ability to glide on ice) but apparently that doesn't have to hold me, or anyone else, back. Such an event brings awareness and interest to the skate community as a whole.

The triathlon is also open to anyone and encourages participants ranging from athletes to novices. In past years, racers as young as 11 years old and as



## SKATE

old as 65 have competed. The race combines skating, skiing and running, and ultimately stresses team cooperation. Done predominantly in teams of two or three, they allow the freedom to split up the individual legs as the teams see fit. Competitors are allowed to pass the relay baton as many times as they like.

Another lighthearted race is known as the "Kortebaar," a traditional Dutch speed skating and sprint race held on outdoor ice. At 150 metres long, the racers participate in pairs until a final match is reached. It is viewed more as a fun and good natured event, as opposed to a fierce rivalry—traditionally, the winner was awarded a ham as the championship prize.

**APART FROM SKATING**, another highlight is the snow sculpture competition. "The theme this year is Edmonton: Past, Present and Future," Ritchie Velthuis, event coordinator explains. "There will be eight teams participating, which will also include an 'Off the Grid' light show on Saturday night, which is new this year." All of the sculptures will be beautifully

illuminated by solar powered LED lights after sundown thanks to the Solar Society of Alberta.

And if snow sculptures aren't enough, there will also be a fire sculpture competition as well. In collaboration with the Winter Light Festival, the "24 Hours to Ignition" competition features four to six artists constructing sculptures out of combustible materials such as wood and straw. The artists will be judged on the sculpture's appearance during burning.

Another new feature this year is a snow screen approximately five metres tall which will show the work of local filmmakers on Friday night. And to top it off, there will be free ski, skate and snowshoe rentals, along with free sleigh rides.

The most appealing attraction to me is probably the Sugar Shack, where for \$3 you can sample some real maple syrup in the traditional fashion, right on the snow. If that's not embracing our Canadian heritage, I don't know what is.

"We're striving to increase cultural awareness," said Ritchie. Above all else, though, it sure seems like what's really going on is a reminder of some of the great things that we have the opportunity of enjoying in this wintry country. ▽

# Get set for spring comps

SNOW ZONE

## FALL LINES

HART GOLBECK  
[hart@vancouverweekly.com](mailto:hart@vancouverweekly.com)

The sun is setting noticeably later and the lifts will soon be running a little longer. It's a clear sign that spring skiing is near.

But another sign is the emergence of organized slopeside fun. I usually cover these activities a little closer to the actual event, but since I'm giving you notice well

in advance this year there's no excuse for not getting off your butt and participating.

This year, the Marmot Basin Challenge fun race will be held on Wednesday, March 18. Entry fee is \$75 for teams of five and you can enter any time up to 10:15 am of race day. Entrants are reminded that your team must have representation from both sexes. This year the race will be filmed so when you show up at the D'ed Dog to collect your hardware and prizes it will be there for all to see.

Closer to home at Snow Valley the fun

begins on Friday, February 20 at 6:15 pm. It's the return of Night Amp, presented by Von Zipper and Billabong. This is an air competition and if you haven't entered you better hurry to Easy Rider and do so.

If you're not ready for the show just yet, come on out and cheer them on. Competitors are reminded that helmets are mandatory and inverts will not be allowed. Sounds like there'll be a whole lot of twisting and grabbing going on. This is just the beginning so get your competitive edge ready to go. ▽



## Another reason to go

SNOW ZONE

### FALL LINES

HART GULBECK  
hart@vuwweekly.com

It appears great ski conditions and expansive vistas aren't enough to entice you to the mountains. You may have already noticed but more ski hill operators are offering alternative on-hill experiences to expand their market. It used to be just demo days for skis and snowboards and media ski teams but now the list includes refreshment bottlers, car manufacturers and satellite radio.

This weekend up at Sunshine Village, Sirius satellite radio will set up listening pods around the village. Participants can listen to their favourite tunes and get in on some great prize giveaways. I'm sure there'll be an opportunity to purchase a monthly plan as well. On Saturday at Kimberley, Continental Tire presents the

Volkswagen Traction Challenge. Once again, there are prizes and participants will have an opportunity to drive a 2009 VW Tiguan. This same challenge will take place at Fernie on Sunday. Maybe they should have a car rally race between the resorts to liven it up a little.

Sunpeaks continues to enhance the stays of their customers by offering starlight snowshoe tours ending with a marshmallow roast around a roaring campfire. These tours take place every Saturday at 6:45 pm at a cost of \$18 - \$35 per person.

If you're in for some wine tasting, you'll have to head a little closer to the Okanagan at Big White Resort. On Wednesday, February 25, Wine Mates from Dessert Hills and Hillside Estate Winery will set up at Carvers Restaurant to offer their many vintage wines.

Interesting stuff and fun for some, but next week, I think I'll stick to skiing and boarding events. ▼

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# Girl, I miss you

*Some Girl(s)* follows a Guy sifting through his own trail of destruction

PAUL BLINOV / blinov@vueweekly.com

Guy meets girl. Guy leaves girl (Guy has commitment issues). Guy repeats, leaving a trail of heartbreak in the rearview mirror, with the abandoned ones left to get over it and move on. But Neil LaBute's *Some Girl(s)* adds one extra step to a bad break-up: years later, Guy shifts into reverse, going on a roadtrip to revisit four former flames to try and understand what went wrong before he commits, finally, to just one woman. That's what he tells the exes, anyways.

"He's revisiting past relationships, trying to atone, see where he went wrong, and basically get rid of his guilt before he moves into his new life," explains Linda Grass. "But it's not all that simple because it's Neil LaBute."

Grass, sitting in the Third Space theatre, plays one of the former flames: the older woman, ivy league professor Linda. Beside her are Laura Raboud and Lorianna Lombardo, each of whom embodies a different type of relationship with Guy: the sexually experimental one and the high school sweetheart, respectively (the fourth, Myla Southward, is absent).

The women find the script at times both funny and difficult; though Grass points out a certain joy in getting to relive a dead relationship, Raboud notes a certain amount of real emotion that rises up with such an excavation into the past.

"What's kind of fun about it is nobody does this," Grass says. "Maybe people do, but I would never go back and revisit a relationship: 'So what went wrong? How did we end it? How did that feel to you?' It's kind of



PREVIEW

FRI, FEB 20 - SUN, MAR 1  
**SOME GIRL(S)**  
DIRECTED BY TREVOR SCHMIDT  
WRITTEN BY NEIL LABUTE  
STARRING CHRISTOPHER SCHULZ, LAURA RABOUD, LORIANNA LOMBARDO, LINDA GRASS, MYLA SOUTHWARD  
THIRD SPACE (11516 - 103 ST), \$18 - \$25

cathartic, seeing these scenes, because who would do that?"

"I think we all have, or I should say I have, in my past, boyfriends that have fucked me over, basically, and it brings up a whole bunch of memories and feelings," Raboud adds. "It's interesting to get back in touch with that; just watching the play, every scene reminds me a little bit of a different man I've loved or been hurt by."

IT'S THE SECOND Neil LaBute Script that Northern Light Theatre's put on in recent years (the other being *Fat Pig*), an honest portrait of a guy with commitment issues, and, in true LaBute fashion, something darker going on underneath. Divided into quarters, (one for each relationship), the women don't get to share any stage time as Guy visits each of them in turn, and Lombardo notes the strangeness of watching the same fellow work his charm on each of them.

"It's interesting to see how someone changes with a different woman," she says. "His character is so informed by the other person in the scene. It's weird when you have an intimate scene with someone ... and then you see them have an intimate scene with someone else."

That leaves some pretty weighty shoes for Christopher Schulz to fill as Guy. He admits to recognizing some of himself in both the good and bad qualities with his character; the way, for example, he can talk himself into corners, Schulz explains with a laugh. He can see the charm that allows Guy to get back in with these women despite more sinister intentions—though, if he couldn't see those, the peanut gallery of exes watching rehearsals would be enough of a reminder.

"Even when we're running the thing, and there's only like four people in the audience and they know what's going on, they're still reacting to certain things that Guy says with sneers," he says. "You can hear 'psha,' the 'I can't believe he'd say that. What an asshole.'" ▼

# My own private Labrador

Avant-garde troupe shifts its focus to highly personal narratives

SHERRY DAWN KNETTLE / sherry@vueweekly.com

Montréal Danse is well known for its abstract, expressive dance, but recently the company added an unusually strong narrative work to its repertoire. For the change in direction, they can thank choreographer Sarah Chase.

"Sarah is a really marvellous choreographer who's been combining story telling with contemporary dance," says artistic director Kathy Casey. "She's highly regarded in avant-garde circles, yet her work is very down-to-earth in its storytelling."

Chase weaves together biographical stories created with the company's seven dancers, ranging from tales of early aviators to people dealing with Alzheimer's, many of whose family histories intersected in Labrador, which gives the piece, *On the Ice of Labrador*, its name. It is a very personal work for the performers: besides initially telling their stories, once on-stage they speak and sing to music created for their voices, and do movement sequences called loops.

"Sarah's interested in the injured mind and how movement can sometimes help that mind come to a better place. She has an aunt who had a brain tumour, so Sarah was interested in how doing exercises on one side of the body that were slightly

PREVIEW

FRI, FEB 20 - SAT, FEB 21 (8 PM)  
**ON THE ICE OF LABRADOR**  
PRESENTED BY MONTRÉAL DANSE  
CHOREOGRAPHED BY SARAH CHASE  
JOHN L HAAR THEATRE(10045 - 156 ST), \$15 - \$25

different than those done on the left side of the body actually helped her mind get back in focus again."

CHASE BROUGHT that concept to her choreography. Casey says the movement is difficult—like when you rub your belly and tap your head at the same time, but more complex.

"The right side of the body does one phrase while the left side does another, but they're using different rhythmic counts," she explains. "They'll do four count phrases on the right, and five count phrases on the left. Sometimes the south side of the body—the legs—do another phrase."

But it takes tremendous concentration to speak and sing while moving that way. "So there's this amazing simplicity that one has to have—there's not really room for a certain type of theatricality," offers Casey. "So if people want to see leaps and jumps and turns, that's not the focus of this work."

"We've gotten some pretty good feedback about this piece," she says. "It's beautifully constructed and its visual images are really strong." ▼

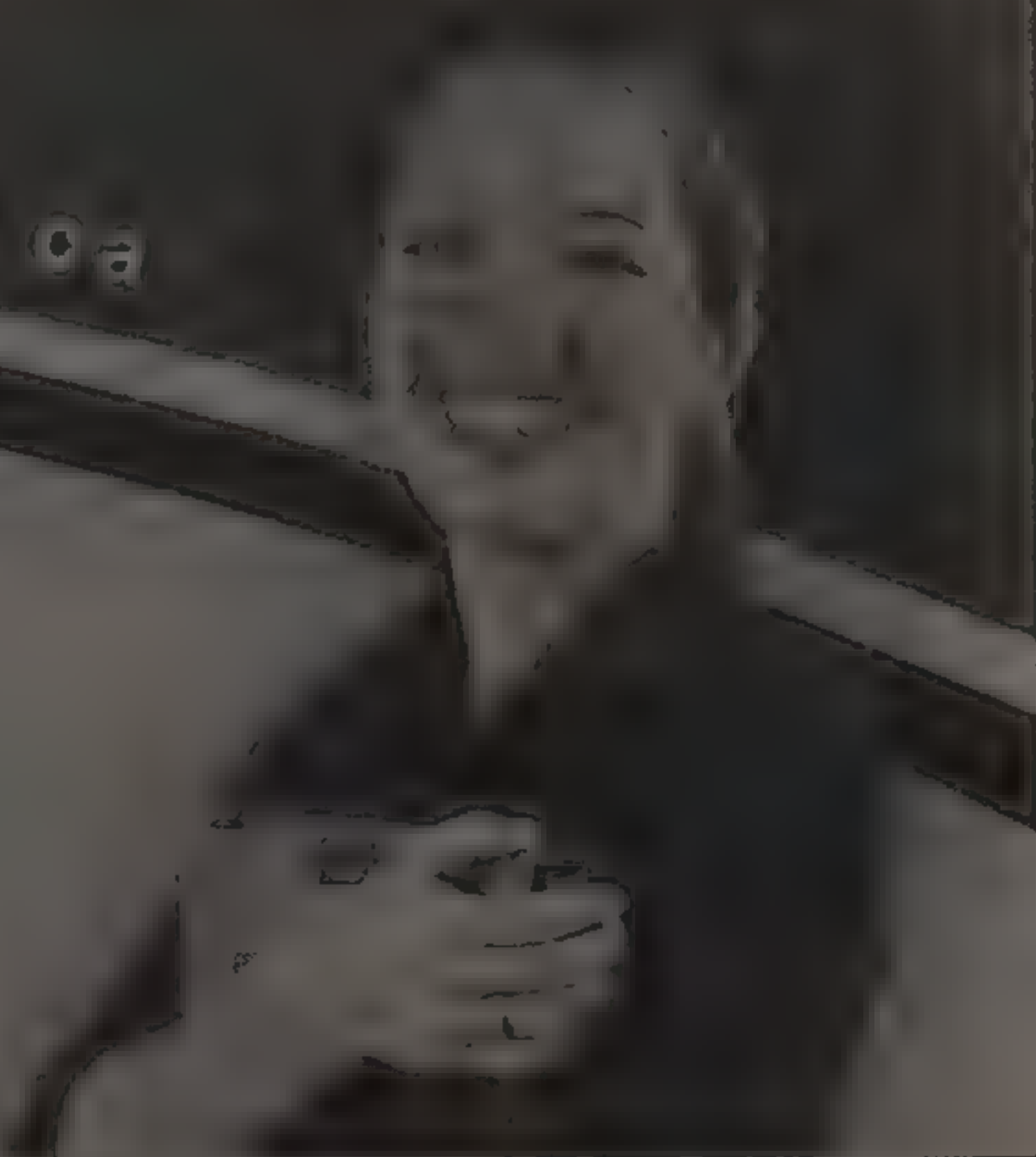
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## Love bites

KYT captures the sharp satire of *Hello, Hello*

DAVID BERRY / david@vuwweekly.com

Love is many a splendoured thing, but that doesn't mean people don't use it at every available opportunity. Whether it's for our own selfish purposes or to get something—especially money—out of someone else, we're more than willing to exploit the grand romantic illusions of society in a manner that's downright antithetical to the painfully emotionally sincere experience love is supposed to be.

Karen Hines takes aim at that tendency—as well as a few others that cynically trade off our fanciful, escapist notions—and Kill Your Television fires in *Hello Hello: A Romantic Satire*, a sort-of musical that certainly lives up to its subtitle. Not so much twisting the standard boy-meets-girl story as liberally sprinkling it with some of the less cheery subtexts that often go ignored in these kinds of stories.

Cassandra (Beth Graham) is a damaged though desirable shopgirl, a

REVUE

UNTIL SAT, FEB 21 (8 PM)

**HELLO HELLO:  
A ROMANTIC SATIRE**

DIRECTED BY KEVIN SUTLEY  
WRITTEN BY KAREN HINES

STARRING NATHAN CUCKOW, BETH GRAHAM,  
JESSE GERVAIS, MOLLY FLOOD  
ROXY THEATRE (10708 - 124 ST), \$15 - \$25

woman whose otherworldly talent for charming her customers masks a deep, abiding pain at the loss of her former boyfriend, a suicidal poet. Ben (Nathan Cuckow) is a high-ranking executive in a largely faceless corporation, their sole stated purpose to sell people things, which Ben does with increasingly abstract mission statements, both kind of sharp and kind of meaningless, in the highfalutin, corporatese manner. They meet-cute in a graveyard—not one of the play's more subtle pokes—and from there things progress as romantic comedies are wont to do, love and marriage and a baby carriage.

THAT HELLO HELLO largely follows the traditional structure is one of its strengths, particularly in the hands of director Kevin Sutley and his cast (rounded out by Jesse Gervais and Molly Flood, who populate Ben and Cassandra's world with both florid descriptions and the people they come across). Like most good satire, the play is never done with a wink and a nudge; it's simply presented as any other romantic story, giving its jabs and jokes—Ben mistaking Cassandra's dense, bewildering sentiments for depth being one of the better running ones—a more absurdist, but also more sly, bent

Sutley said in an interview that, because of that simple presentation, some people have taken *Hello Hello* as a straight romcom, though I can't imagine that happening with this production. Though sly, the humour and satire here are rarely subtle: Hines is fairly gleefully taking potshots at some of the late-20th/early 21st centuries' hallmarks—corporate culture, suburban culture, a kind of Oprah-ish sentimentalism and especially escapism, as best represented in the frequent almost-musical numbers—and in the hands of this eminently capable cast, they hit with appropriate force

The flip side of that acuity is that the love story doesn't actually grip like a love story should, but that's relatively minor. *Hello Hello* is a sharp send-up of how we deal with love, just perfect for this time of year. ♥

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# A different *Drum*

AB adapts the work of Joni Mitchell

SHERRY DAWN KNUTTLE / sherry@vaawweekly.com

When Joni Mitchell chose "Ethiopia" as one of four songs that would be added to *The Fiddle and The Drum* to create a full-length ballet, Jean Grand-Maitre knew that matching his choreography to her African-influenced song would be the biggest challenge of his career.

"I'm a lyrical choreographer," he says. "African dance is not something that white people like me can do. It's not in our blood."

In particular, he wasn't sure about the complex, syncopated rhythms which dictated a different use of movement and body weight. But he and his airborne dancers, trained to defy gravity, would

PREVIEW

FRI, FEB 20 - SAT, FEB 21 (7:30 PM)  
**JONI MITCHELL'S  
THE FIDDLE AND THE DRUM**  
PRESENTED BY ALBERTA BALLET  
JUBILEE AUDITORIUM (11455- 87 AVE), \$30 - \$90

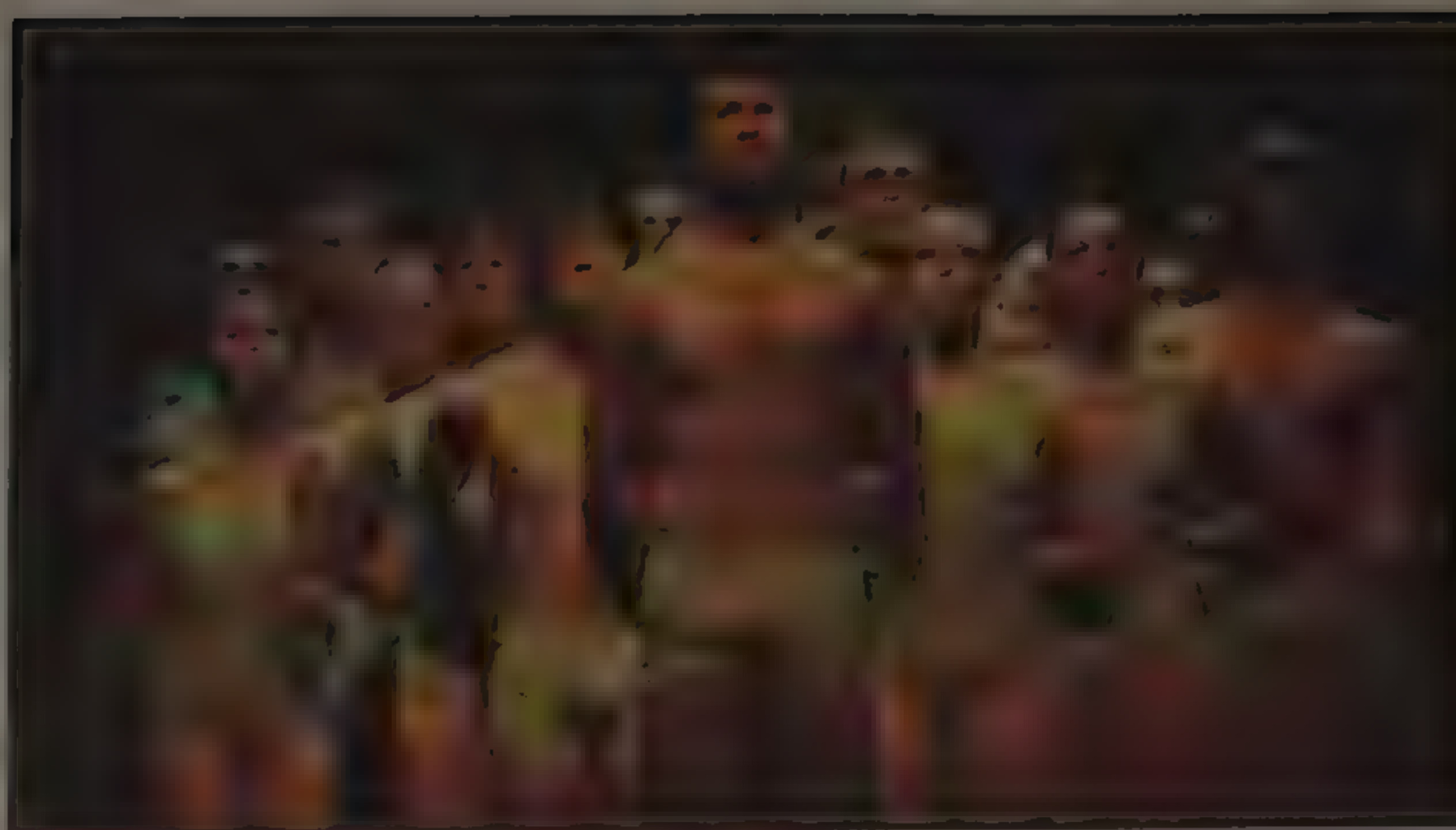
soon loosen up their joints by getting down low to the ground. To do that, they watched some African dance videos, and eventually found a compromise.

"We didn't want to pretend to be African dancers," he says. "We wouldn't be able to rise to that occasion. So we took some of the basic African steps and transformed them, using some of our own vocabulary. We met half way—white man meets black man.

"It was interesting to see how the

inspiration from African dance influenced my choreography to go in a direction I've never taken in my life," he continues. "It was a big challenge, but everybody's telling us now through the Prairie tour that it's their favourite song in the whole ballet!"

**THE TOUR RECEIVED** rave reviews in January. After its world premiere in Medi-



"But it's a lullaby no child should hear. It's about children in countries where bombs are falling," says Grand-Maitre. "But Joni also sings about the beauty of the world. It's a very poetic and beautiful ballad."

The contrast in Mitchell's music and lyrics was reflected in much of the choreography seen in a shorter work along similar themes that premiered two years ago when he juxtaposed war with romance and beauty. But some of the choreography from that show has been changed to integrate Mitchell's visual designs. For example, Grand-Maitre now allows the movement to pause occasionally, letting the audience focus on Mitchell's art and music, which are often the centre of attention for many.

Mitchell herself hopes that through such exposure, people will get her environmental message. She wants the audiences to understand more about the best and the worst of humanity and life; to appreciate the planet's beauty and to make changes before it's too late. ♥

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# Daydream believer

David Hoffos talks about making his own kind of magic



SARAH HAMILTON / hamilton@vueweekly.com

**D**avid Hoffos worked for nearly five years on his latest project "Scenes from a House Dream," but the critical response to his work has been strong and full of awe: "David Hoffos is a wizard," Amy Fung wrote for the M:ST 4 Festival blog, "I can only surmise that Hoffos is nothing short of a man in touch with a wholly other realm of being and consciousness."

Hoffos doesn't refute Fung's sense of wonder: "I also had an interest in magic like most daydreamers," he explains over the phone, in anticipation of his coming artist's talk at

PREVIEW

FRI, FEB 20 (7 PM)  
**DAVID HOFFOS**  
ARTIST TALK, PRESENTED BY FAVA  
HARCOURT HOUSE (10215 - 112 ST)

Harcourt House, having just completed the world premiere of "Scenes" at the Southern Alberta Art Gallery. "But I'm not good with my hands, so I had to figure out a way to make my own kind of magic."

If you're not familiar with Hoffos' work, specifically "Scenes from a House Dream," Fung isn't far off. His works are dreamy, surreal multimedia dioramas. Projected characters and vehicles move through each

scene, repeating banal tasks as they might run through our memories; snapshots of time which are initially nothing, but take on significance the longer you watch them.

Like many of us, Hoffos was charmed into art through his investigations into independent filmmaking when he was a youth, as well as his participation in a 63-member ukulele orchestra. Throughout his adolescence, Hoffos nurtured his interest in film and art

"When I finished high school, I came out and I was studying film on my own," he says. "But I was also applying to all the film schools and I got rejected from all the film schools. I just had to find another way to do it." Instead, he went to art school and graduated from the University of Lethbridge's BFA program in 1994.

**SINCE THEN**, his dedication to his practice and his interest in film has produced artwork that has pushed the boundaries between films, art films and art more and more. "In the end I think it all worked out well," he says, "in terms of me being able to make the kind of work I feel I need to make."

Hoffos' story sounds familiar to many would-be filmmakers, but he found a way to persevere with his art making and the result is an invention of a whole new media and work that frequently elicits gasps from viewers. On Friday, Hoffos will be talking about his student life, the evolution of his artistic practice and his current work. This is a good opportunity to hear from a successful Canadian artist who has made his career in Alberta before he launches his Canada-wide tour of "Scenes from a House Dream." ▽



## To thine own play be true

Walterdale presents *Hamlet*  
the way Shakespeare intended

PAUL BLINOV / blinov@vueweekly.com

**W**e're living in a time when the works of Shakespeare are usually seen dressed up in borrow'd robes, from eras far different than the ones they were written to be presented in. Last year, two different Macbeths came through town, neither of which—the *Simpsons*-ized *MacHomer* and the citadel's Second World War-inspired *Macbeth*—were traditional presentations. Not that there's a problem with that, but for Matt Kloster's Walterdale production of *Hamlet*, he decided to stick a little closer to the time period of the bard

"Most productions today, there's usually some kind of modernization; they try to set it in another time to show how it's universal, whereas the take we're trying to go with is, we can see its universality better within its own context," he explains.

The pair sitting across from him—Elena Porter, who plays Ophelia, and assistant director Elizabeth Day chime in with their approval of taking the classic tale of revenge in an old direction, which Porter calls "a gift" for an actress.

PREVIEW

THU, FEB 19 - SAT, FEB 20  
**HAMLET**  
DIRECTED BY MATT KLOSTER  
WRITTEN BY WILLIAM SHAKESPEARE  
STARRING MURRAY CULLEN, ELENA PORTER,  
JIMMY NIXON  
WALTERDALE PLAYHOUSE (10322 - 83 AVE),  
\$12 - \$16

**IT'S NOT THAT** Kloster has a problem with updating the Bard—personally, I think we could all benefit from a disco-themed Macbethian tragedy or two—but he sees a more traditional route connecting more to who these characters were written to be, instead of a modern interpretation of that. Hence, tailored costumes and rapiers—Porter and Day gleefully go on about the joys of watching "boys in tights with swords"—used to remind us of who Hamlet was originally envisioned as

"The moment that you see a guy up on stage and he's actually wearing a sword and a doublet, you kind of accept the language a lot more," Kloster explains. "As opposed to the, 'Here I am in my jeans and T-shirt, calling my gun a rapier.' I'm trying to reconnect a bit more to who these people were, in their own time." ▽

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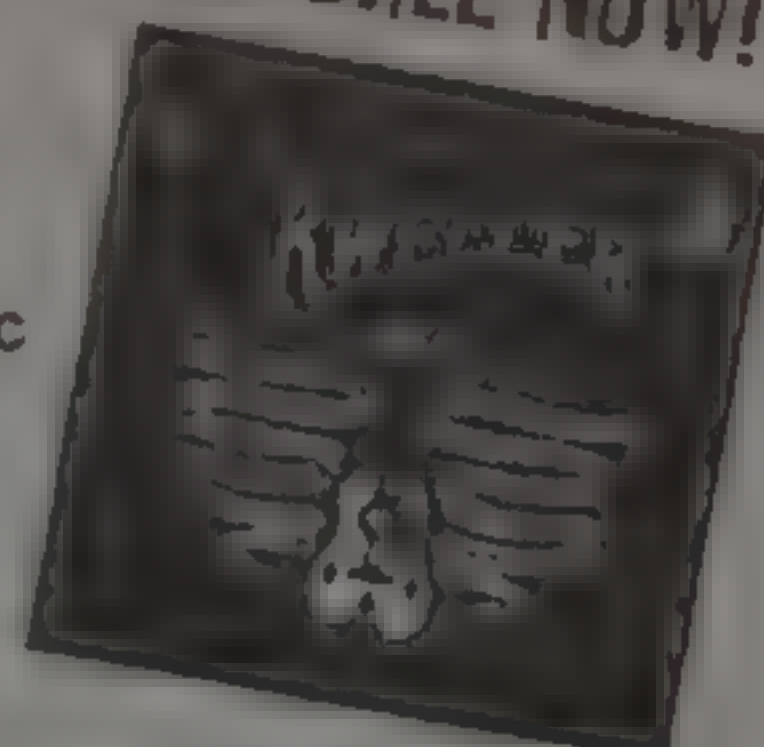
TOP 30 FOR THE WEEK OF FEB 18, 2009

1. Brett Dennen - Hope For The Hopeless (dualtone)
2. Kasey Chambers & Shane Nichols - Rattlin' Bones (sugar hill)
3. Jill Barber - Chances (outside)
4. A.C. Newman - Get Guilty (last gang)
5. Neil Young - Sugar Mountain: Live At Canterbury House (reprise)
6. Bon Iver - Blood Bank (jagjaguwar)
7. Southside Johnny - Grapefruit Moon (leroy records)
8. Franz Ferdinand - Tonight (domino)
9. Beast - Beast (universal)
10. Bruce Springsteen - Working On A Dream (columbia)
11. Andrew Bird - Noble Beast (fat possum)
12. Mark Olson & Gary Louris - Ready For The Flood (new west)
13. Geoff Berner - Klezmer Mongrels (jericho beach)
14. Colin Linden - From The Water (true north)
15. Combichrist - Today We Are All Demons (metropolis)
16. Dan Auerbach - Keep It Hip (nonesuch)
17. Antony & The Johnsons - The Crying Light (secretly canadian)
18. Passenger Action - S/T (smallman)
19. Cattle Decapitation - The Harvest Floor (metal blade)
20. Jorma Kaukonen - River Of Time (red house)
21. Hank Williams 3 - Damn Right Rebel Proud (sidewalk)
22. Steve Earle & The Del McCoury Band - The Mountain (new west)
23. Cedric Burnside & Lightnin' Malcolm - 2 Man Wrecking Crew (delta groo)
24. Joel Fafard - Three Hens Escape Oblivion (bayard island)
25. Elvin Bishop - The Blues Rolls On (delta groove)
26. The Duhks - Fast Paced World (sugar hill)
27. Jenny Lewis - Acid Tongue (warner)
28. Fucked Up - The Chemistry Of Common Life (matador)
29. The Steeldrivers - S/T (rounder)
30. Thom Yorke - The Eraser RMXS (xl)

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# The isolating aesthetic

## ART | PRAIRIE ARTSTERS

AMY FUNG  
amy@vueweekly.com

Riding the train beyond the tunnels of downtown, rumbling along in the semi-new carts and into the chain-linked isolation of north and east Edmonton, I sat numbed by the graffiti removal just east of 95 St. Where there was once a milieu of unsolicited creations lining the otherwise grey zone of industrialization, there now only exists more grey, in the form of patches outlining the former bursts of expression.

If you saw this particular stretch of graffiti that resided there for seemingly as long as I can remember, you would remember that it was a mix of amateur works stretching between the nothingness of Stadium and Churchill. For the most part, the works were mediocre, being neither mind-blowing or base in articulation, but still there

was something intrinsic in their quality; everytime you saw them amidst the emptiness, there was something deeply moving about the experience of encountering these works that situated you into an "Edmonton" experience.

Their removal is natural to the medium of graffiti, and on one hand the situation presents itself as a prime blank canvas. On the other hand, though, its targeted removal by a civic committee intentioned to replace all unsanctioned works with blotchy patchworks of muted blue-greys actually creates another type of Edmonton experience: the experience of isolation, or in terms of visual understanding, an isolating aesthetic.

**BEYOND THE INHERENT** issues of improving architectural standards and public art engagements, the city reinforces a visual solitude. Navigating through the city, the conditions isolate you into the solitary commuter: sand and grit dunes lining every meridian and sidewalk from Beverly to Lewis Estates creates less-than-desired treks; the horizon breaks up into hubs of big box stores along inhumane lanes of traffic; gravel lots extend from homogeneous single storey abandoned buildings; the soulless walks through sidewalkless paths leading you to nowhere.

Erasing those marks left by the anonymous only perpetuates the disconnection that already permeates our dirty city streets. With each step we take to "clean up" this city's image, we are removing

those who have contributed to Edmonton's identity, and in turn, the potential of ever forming a self identity and heritage.

As the Edmonton Heritage Council begins to form adjacent to the Edmonton Arts Council, a look back at *The Art of Living Plan* emphasizes that heritage "is the knowledge of the watersheds in human experience that provide the framework for how communities and individuals understand themselves."

Heritage is a form of living history cultivated down into a collection and archive, but what boils down to inclusion and exclusion will inevitably shape our history and heritage. There are plans to open up a city museum, but will this museum feature an Edmonton that I remember? Through erasure, there leaves no possibility for remembrance and understanding, be it through the difference and expression of opinions. In starting fresh everytime, there is no momentum, no continuation, no follow through, leaving only the static representation of the present. This in many ways may be our identity, partaking in an ongoing amnesia of not just the past but our past mistakes in believing that it's easier, cheaper and better to start all over again. Staying on this path, there will never be anything more than this self-effacing cycle of denial, which looking back and looking ahead, leads again to a state of isolation. ▽

Amy Fung is the author of prairieartsters.com

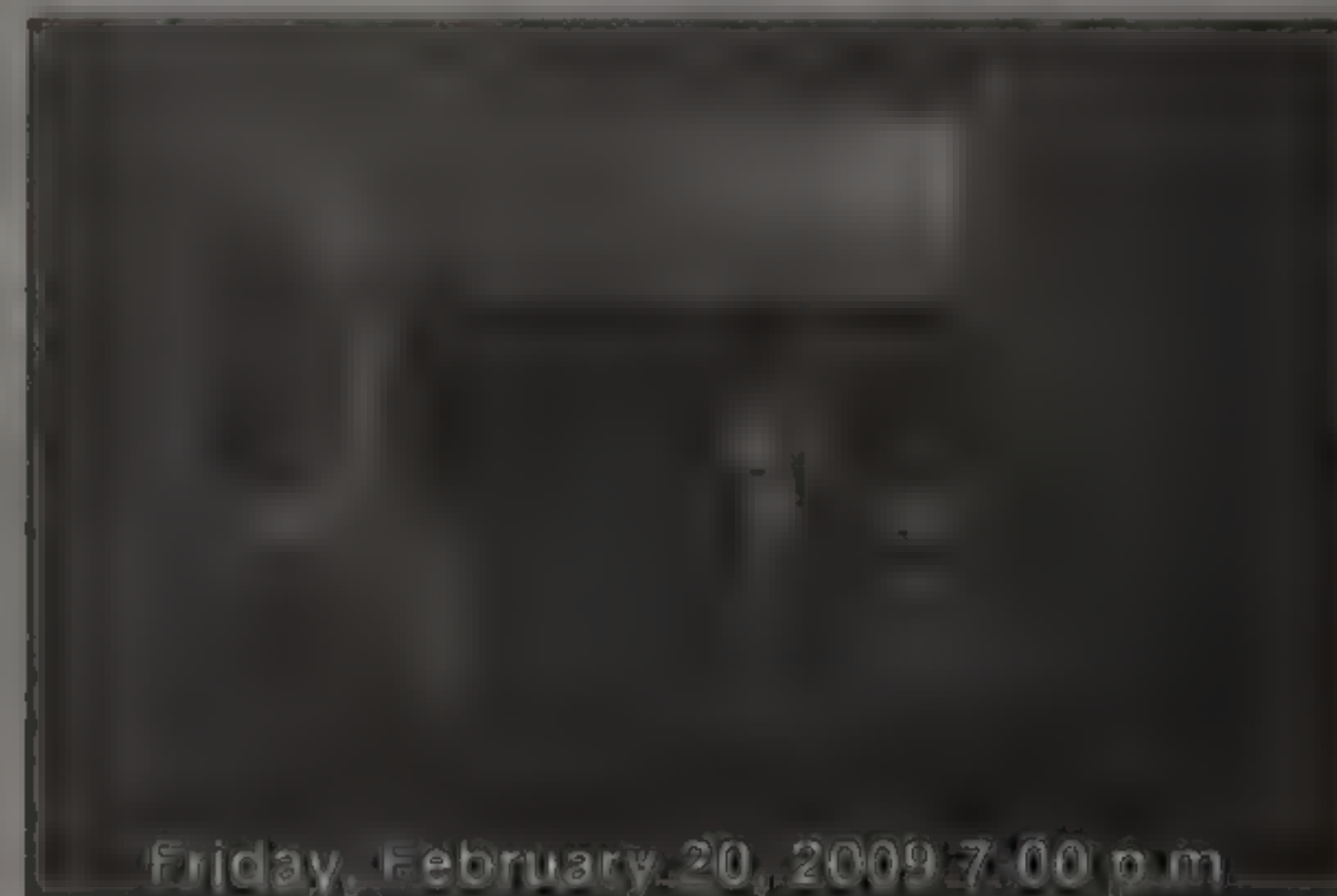
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## artist talk with DAVID HOFFOS



Listen to David Hoffos, one of Alberta's top installation artists, speak at Harcourt House Arts Centre. Noted for his illusionary installation works, Hoffos maintains an extensive exhibition schedule and is the recipient of several prestigious art awards. This talk is not to be missed!

March 26-April 25  
Opening Thursday,  
March 26, 7-10 p.m.

FAVA: Film and Video Arts Society presents a new, collaborative video installation. This exhibition is the outcome of an eight week class in video installation, created in part with guest instructor, David Hoffos.

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• 780.426.453 1558 • Directed by Sylvia  
• Feb 26, 8pm • \$30 (adult)/\$20  
(student) at TicketMaster

**ALBERTA BALLET—THE FIDDLE AND THE DRUM**  
Auditorium, 11455-87 Ave, 780.428.6839 • In  
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Marron, music and Grand-Maitre's choreography • Feb  
20-21 • Tickets at Alberta Ballet box office

**BRIAN WEBB DANCE COMPANY: MONTREAL  
DANCE ON THE ICE OF LABRADOR** John L. Haar  
Theatre, 10045-155 St • Choreography by Sarah  
Chase • Feb 20-21, 8pm • \$25 (adult)/\$15  
(student/senior) at TIX on the Square

**EDMONTON FESTIVAL BALLET (FBI) VOICES**  
Timms Centre, 87 Ave, 112 St, U of A • Gala evening  
featuring dance with the EFB, the Edmonton  
Contemporary Dancers and the Edmonton School of  
Ballet's Junior Company • Sat, Feb 28, 6:30pm  
(reception), 7:30pm (performance) • \$25 (adult)/\$15  
(18 yrs and under) at the Edmonton School of Ballet  
11111-111 Ave

**EXPANSE MOVEMENT ARTS FESTIVAL** Roxy  
Theatre, 10708-124 St, 780.454 0583 • Showcase of  
new dance works presented by Azimuth Theatre •  
Feb 26-27

**MILE ZERO DANCE—THE AIR SHOW** Roxy Theatre,  
10708-124 St • Harriet Macauley of London's Pair  
Dance Company • Feb 26-Mar 1

## GALLERIES/MUSEUMS

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780.482.2854 • Open Tue-Sat 10am-5pm; closed  
Sun-Mon and holidays • **FOR THE LOVE OF ART** •  
Until Feb 27

**ALBERTA CRAFT COUNCIL** 10186-106 St,  
780.488.6611 • **INTENSIONS**. Fibre artworks; until  
Apr 18 • **Discovery Gallery**: Recipients of the 2008  
Alberta Craft Awards; until Feb 28

**ART GALLERY OF ALBERTA** Enterprise Square, 100,  
10230 Jasper Ave, 780.422.6223 • **SYLVAIN VOYER:  
SURVEY 1957—PRESENT**: until Mar 22 • **Mary-Beth  
Laviolette: Reflections on a Lost Generation**: Mary-Beth  
Laviolette discusses Sylvain Voyer; Sun, Feb 22, 1-2pm;  
\$10 (genl)/free (AGA member) • **JOHN FREEMAN: THE  
HORIZON AS IT SHOULD BE**: Digital photographs; until  
Mar 22 • **LEAVING OLYMPIA**: Unveiling the Idealized  
Nude, until May 18 • **A SENSE SUBLINE**: 19th Century  
landscapes; until May 18 • **RBC CANADIAN PAINTING  
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Thu, Feb 26, 12:10-12:50pm; free • Free (member)/\$10  
(adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and  
under)/\$20 (family—2 adults, 4 children)

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 10011-101  
Ave, 780.461.3427 • **MELI MELO**: Artworks by  
Sebastian Guiller, Gilberte Gagné, and guest Robert  
McLean, and works from the Group Partners • Feb 20-  
Mar 11 • Opening reception: Feb 20, 7-8:30pm

**CHRISTL BERGSTROM'S RED GALLERY** 10215-112  
Ave, 780.498.1984 • **CAR CULTURE**: Oil paintings by  
Christl Bergstrom • Until April 30

**FRINGE GALLERY** 10516 Whyte Ave, basement of the  
Paint Spot, 780.432.0240 • **OUT OF TIME**: Works by the  
Paint Spot staff • Until Feb 28

**FRONT GALLERY** 12312 Jasper Ave, 780.488.2952 •  
Woodcuts by Lisa Brawn

**GALLERY AT MILNER** Stanley A. Milner Library Main  
Fl, Sir Winston Churchill Square, 780.496.7030 •  
Photographs by Kevin Law • Until Feb 27

**GALLERY IS** 4930 Ross St, Red Deer, 403.341.4641 •  
**STONE ICONS: REVISITED**: Paintings by Gallery IS owner  
Kathleen • Until Feb 28

**HARCOURT HOUSE** 3rd Fl, 10215-112 St, 780.426.4180  
• **Main Gallery: THE GERMAN AUTUMN IN MINOR  
SPACES**: Paintings by Hans-Joachim Wulfsberg •  
Until Feb 28 • **Front Room: THE BOLD AND THE BAFFLING**:  
Paintings by Hans-Joachim Wulfsberg • Until Feb 28

**ICON HAIR GALLERY** 10150 Jasper Ave, main level,  
Commerce Place, 780.426.1021 • **BEAUTY AND THE  
FEARFUL**: Paintings by Cory Montemurro • Feb 21-mid  
March • Opening reception: Sat, Feb 21, 8pm, music  
by DJ El Manimal and Dr V

**JEFF ALLEN GALLERY** Strathcona Place Senior Centre,  
10831 University Ave, 780.433.5807 • **ACROSS THE  
RIVER**: Featuring artworks by Darlene Hoblak • Until Feb  
28

**KALINIA** 10011-101 Ave, 780.461.3427 • **Paintings**  
by various artists

**LANDO GALLERY** 11130-105 Ave, 780.990.1161 •  
by various artists • Preview: Feb 20, 10am-6pm;  
Feb 21, 10am-5pm; Feb 22, noon until auction time, 2pm

**LATITUDE 63 GALLERY** 10248-106 St, 2nd Fl,

780.423.5353 • **53 Ways To Leave Your Lover**:  
Fundraiser, silent art auction and DJ Eddie Toonflash,  
DJ Freshlanad, DJ Stock Boy; Sat, Feb 21, 8pm; \$10  
(adv non-member)/\$8 (adv member)/\$12 (door); adv  
tickets at Latitude

**LOFT GALLERY** A. J. Ottewell Arts Centre, 590  
Broadmoor Blvd, Sherwood Park, 780.998.3091 •  
**ABSTRACTS**: Works by the Art Society of Strathcona  
County • Until Feb 28

**McMULLEN GALLERY** U of A Hospital, 8440-112 St,  
780.407.7152 • **COMMON CONTRAST**: Photographs  
• Until Mar 8

**MANULIFE PLACE** 10180-101 St, 2nd Fl • **ACE ON  
DISPLAY**: a showcase of Edmonton's best creative  
advertising from 2008 • Feb 23-27

**MCPAG (Multicultural Centre Public Art Gallery)**  
5411-51 St, Stony Plain, 780.963.2777 • **MIXED  
PALETTE**: Painting and drawings by Robert Bailey; until  
Feb 25 • **EXODUS**: Artworks by Tyler Dixon; Feb 27-Apr  
1; Opening reception: Sun, Mar 1, 1-3:30pm • **Dining  
Room Gallery**: Paintings by Myma Hanmer; Until Apr 2

**MICHIF CULTURAL AND MÉTIS RESOURCE  
INSTITUTE** 9 Mission Ave, St. Albert, 780.651.8176 •  
Aboriginal Veterans Display • Gift Shop • Finger weav-  
ing and sash display by Celina Loyer

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St  
Albert, 780.459.1528 • **THE BISHOP WHO ATE HIS  
BOOTS**: Celebration of the life and legacy of Isaac  
and Sadie Stringer and their mission to the Arctic •  
Until Mar 15

**NINA HAGGERTY** Stollery Gallery 9704-111 Ave,  
780.474.7611 • **MCCAULEY GROUP OF TWELVE** •  
Until Feb 28

**PICTURE THIS GALLERY** 959 Ordze Rd, Sherwood  
Park, 780.467.3038 • Paintings, sculptures and folk art  
by various artists • Until Mar 7

**PROFILES PUBLIC ART GALLERY** 19 Perron St, St.  
Albert, 780.460.4310 • **DOUBLE TAKE**: Artworks by vari-  
ous artists • Until Mar 5

**PROVINCIAL ARCHIVES OF ALBERTA** 8555 Roper Rd,  
780.427.1750 • Celebrating 100 Years of the UFA in  
Rural Communities Exhibit • Until Mar 29 • Free

**ROYAL ALBERTA MUSEUM** 10011-101 Ave,  
780.453.9100 • **ARTE EN LA CHARRERIA**: Craftsmanship  
and design distinctive to the Mexican cowboy; until Apr  
13 • **HEIGHTS OF FASHION**: History of the Elevated  
Foot; until Mar 8 • **Government House**: Tours on Sat,  
Sun, holidays, 11am-4:30pm, ph 780.427.2281

**SCOTT GALLERY** 10411-124 St, 780.488.3619 • **PAS  
NATURE MORTE**: Artworks by Lynn Malin • Feb 21-Mar  
10 • Opening reception: Sat, Feb 21, 2-4pm

**SNAP GALLERY** 10309-97 St, 780.423.1492 • **Main  
Gallery: MISSIONARY POSITION**: Printworks by Joscelyn  
Gardener; until Feb 21; closing reception: Thu, Feb 19, 7-  
9pm • **Studio Gallery: TRIAGE: AN ILLUSTRATED GUIDE  
TO TREE SURGERY**: Printworks by Eric Steenbergen; until  
Feb 21; closing reception: Thu, Feb 19, 7-9pm

**STEEPS OLD GLENORA** 12411 Stony Plain Rd •  
Paintings by Darlene Adams • Meet the artist: Thu, Feb  
19, 8pm • Through Feb

**SPRUCE GROVE ART GALLERY** 420 King St, Spruce  
Grove, 780.962.0664 • **ABSOLUTE ABSTRACT**:  
Members show • Until Mar 7 • Opening reception: Feb  
21, 1pm

**STEEPS GALLERIES** 1253, 1259-91 St • **WEST  
GALLERY: PLACES**: Artworks by Christine Wallewein,  
until Mar 31 • **EAST GALLERY: CONTINUANCE**: Mixed  
media artworks by Jayme Chalmers, until Mar 10, clos-  
ing reception: Sat, Feb 21, 2-4pm • E.  
kelly.brown@telus.net

**STUDIO GALLERY** 11 Perron Street, St. Albert,  
780.460.5993 • **FOR THE LOVE OF ART**: Artworks by the  
Studio Gallery Associates • Until Feb 28

**TELUS WORLD OF SCIENCE** 11211-142 St,  
780.452.9100 • **THE ART OF THE BRICK™**: until May 3,  
Brick artist, Nathan Sawaya; Sat, Feb 28, 11am-4pm •  
IMAX: **Wild Ocean—An Epic Underwater Struggle for  
Survival**

**TU GALLERY** 10718-124 St, 780.452.9664 • **5 ARTISTS  
ONE LOVE**: Celebrating Black History Month featuring  
artworks by Carla Andrew, Darren Jordan, Chika Modum-  
Udok, Elsa Robinson, and Jennifer Trebilcock • Until Feb  
28

**URBAN ROOTS** 10418-82 Ave, 780.438.7978 • Open  
Wed-Sat noon • **GOODBYE AMERICA**: Paintings by  
Robert Murray • Until Feb 28

**VISUAL ARTS ALBERTA** 3rd Fl, 10215-112 St,  
780.421.1731 • **LOOKING GLASS**: Photographs by  
Roberta Murray and Leon Strembitsky • Feb 19-Mar 21  
• Opening reception: Thu, Feb 26, 7-9:30pm

**WEST END GALLERY** 12308 Jasper Ave, 780.488.4892  
• Paintings by Guy Roy • Until Feb 27

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave, 780.423.3487 •  
Poetry reading from recent works with Ela Przybylo and  
Ted Blodgett • Fri, Feb 20, 7:30pm

**GRANT MACEWAN CONFERENCE THEATRE** 10700-  
104 Ave, 5-142 • **Banned Together**: readers will read  
from books that have been challenged • Thu, Feb 26, 7-  
9pm • Free; info at 780.444.7214 • Presented by PEN  
Canada—a celebration of Freedom to Read Week

**ROSIE'S** 10475-80 Ave • **TALES EDMONTON  
STORYTELLING CAFÉ T.A.L.E.S.**—The Alberta League  
Encouraging Storytelling open mic • First Thu each  
month, 7-9pm • Pay-What-You-Will (min \$6); info at  
780.932.4409 • **TALES** Edmonton Storytelling Café

**STANLEY A. MILNER LIBRARY** Main Floor, Centre for  
Reading and the Arts • Writer's Corner; Anna-Marie

Sewell • Sun, Feb 22, 1:30pm • Free

**UPPER CRUST CAFÉ** 10909-86 Ave, 780.422.8174 •  
**THE POETS' HAVEN**: Monday Night reading series pre-  
sented by Stroll of Poets • Every Mon, 7pm • \$5 door •  
Featuring Alexis Kienlen, Deborah Lawson, Catherine  
McLaughlin, Louis Munan, Vanda Ulici Petrut; Feb 23

**UPPER CRUST CAFÉ, 10909-86 AVE** 10909-86 Ave,  
780.422.8174 • **Freedom to Write**: Are you struggling  
with writing freely and honestly?, presented by the  
Writers Guild of Alberta with Curtis Gillespie and Craile  
Maguire Gillies • Feb 25, 7pm • Free (WGA mem-  
ber)/\$5 (non-member)

## THEATRE

**ANNE OF GREEN GABLES: THE MUSICAL** Festival  
Place, 100 Festival Way, Sherwood Park, 780.449.3378 •  
Presented by Sherard Musical Theatre • Feb 20-28 •  
\$17-\$20 at TicketMaster, Festival Place

**APPLES AND ORANGES** Stanley A. Milner Library  
Theatre, 7 Sir Winston Churchill Sq • Concrete  
Theatre's play by Chris Bulough, a funny thought-provok-  
ing look at difference and tolerance • Feb 27-28, 2pm  
and 7pm • Tickets at TIX on the Square

**CHIMPROV** Varscona Theatre, 10329-83 Ave,  
780.433.3399 • Rapid Fire Theatre presents comedy  
every Sat (11pm) except for the last Sat of each month  
until June 13 • Tickets at TIX on the Square

**CORNER GASSED** Jubilations Dinner Theatre, 8882-  
170 St, Phase II, WEM, 780.484.2424 • Until Mar 29  
Wed-Sat 6:30pm; Sun 5pm

**CRANKED** Arden Theatre • Green Thumb Theatre •  
Tue, Feb 24, 8pm • Tickets at TicketMaster

**CRANKED** Horizon Stage, 1001 Calahoo Road, Spruce  
Grove, 780.962.8995 • By playwright Michael P Northey  
and Green Thumb Theatre • Wed, Feb 25, 7:30pm • \$10  
(all ages) at Horizon box office, TicketMaster

**DIE-NASTY** Varscona Theatre, 10329-83 Ave  
780.433.3399 • Live improvised soap opera directed by  
Dana Andersen • Every Mon (8pm)

**DOWN THE RABBIT HOLE** Westbury Theatre TransAlta  
Arts Barns, 10330-84 Ave, 780.448.9015 • An interactive  
theatre show and dance party presented by Vibe Tribe that  
will lead you through the maze (Rabbit Hole) You'll meet  
the Alice In Wonderland characters along the way • Feb  
25-26, 7:45pm, 8:30pm, 9:15pm, 10pm, 10:45pm, 11:30pm  
DJ Dance Party 7:30pm-12am • \$32 at the Arts Barns

**FLY BY NIGHT** La Cité Francophone, 8627-91 St,  
780.242.4104 • Firefly Theatre's circus-Vaudeville hosted  
by comedian Donovan Workun • Feb 27-28, 8pm •  
Tickets at TIX on the Square

**HAMLET** Walterdale Playhouse, 10322-83 Ave •  
Shakespeare's tragic tale of revenge presented by  
Walterdale Playhouse • Until Feb 28, 8pm; Sun, Feb 22,  
2pm • \$12-\$16 at TIX on the Square; Thu, Feb 19: Two-

For-One

**HELLO...HELLO** Roxy Theatre, 10708 124 St,  
780.453.2440 • Kill Your Television Theatre/Theatre  
Network • By Karen Hines, starring Beth Graham,  
Nathan Cuckow, Molly Flood, and Jesse Gervais director  
Kevin Sutley • Until Feb 21, 8pm • Tickets at TIX on the  
Square

**JULIUS CAESAR** Citadel's Maclab Theatre, 9828-101A  
Ave • Shakespeare's gripping political thriller Part of the  
Mainstage Series • Feb 21-Mar 15

**THE LAST TRAIN TO MIBROC** Varscona Theatre,  
10329-83 Ave, 780.433.3399 • By Arlene Hutton, star-  
ring Kendra Connor and Adam Burgess, directed by John  
Sproule • It's Christmas, 1940, on a crowded train, head-  
ing east from Los Angeles, a young man in uniform and  
aspiring writer sits next to May • Feb 26-Mar 8, Tue-Sat  
7:30pm, Sat-Sun 2pm • Tickets at TIX on the Square,  
Two-For-One-Tue Mar 3

**LENTEMENT LA BEAUTÉ** La Cité Francophone, 8627-  
91 St • Comedy drama by Michel Nadeau, presented by  
L'Unité Théâtre co-produced with Vancouver's Théâtre La  
Seizième • Feb 19-21, 8pm; Feb 22, 2pm • Tickets at TIX  
on the Square, door

**THE LOVE LIST** Mayfield Dinner Theatre, 16615-109  
Ave, 780.483.4051 • By Norm Foster. A comic spin on  
the quest for perfection • Feb 20-Apr 12 • \$55-\$85

**OH SUSANNAI** Varscona Theatre, 10329-83 Ave  
780.433.3399 • The Euro-style Variety Spectacle hosted  
by celebrity sexpot Susanna Patchouli and Eros, God of  
Love! Laugh! Music! Cocktails! • Sat, Feb 28, 11pm •  
Tickets at the door starting at 10:30pm

**SOME GIRL(S)** Third Space, 11516-103 St, 780.471.1586  
• Northern Light Theatre • By Neil LaBute, starring  
Christopher Schulz, Linda Grass, Lonanna Lombardo  
Laura Raboud, and Mya Southward • Preview: Feb 19,  
Feb 20-Mar 1, 8pm • Tickets at door, TIX on the Square

**STRIPPED DOWN** Fine Arts Building, Corner Stage Rm  
2-51, 2nd Fl, U of A, 780.777.5105 • Professional play  
reading series, presented by Theatre Yes with the U of A  
Drama Department • **Rabbit Hole** by David Lindsay  
Abaire (Feb 22), and **Velocity** by Daniel Macdonald (Mar  
1) • Every Sun until Mar 1, 7:30pm • \$10 (suggested  
donation to the Actors Fund of Canada)

**THEATRESPORTS** Varscona Theatre, 10329-83 Ave,  
780.448.0695 • Rapid Fire Theatre's weekly insane  
improv show • Every Fri (11pm) • Until July 31 •  
Tickets at TIX on the Square

**VAGINA MONOLOGUES** Jubilee Auditorium •  
Produced by PETS Production showcasing Bridget Ryan,  
Liann Cameron, Kim Krushell and others • Sat, Feb 28,  
8pm • \$28-\$46 at TicketMaster

**WOLFEHART HIGH SCHOOL IMPROV FESTIVAL**  
Varscona Theatre, 10329-83 Ave • Rapid Fire Theatre •  
Until Feb 21, 7pm • Tickets at TIX on the Square

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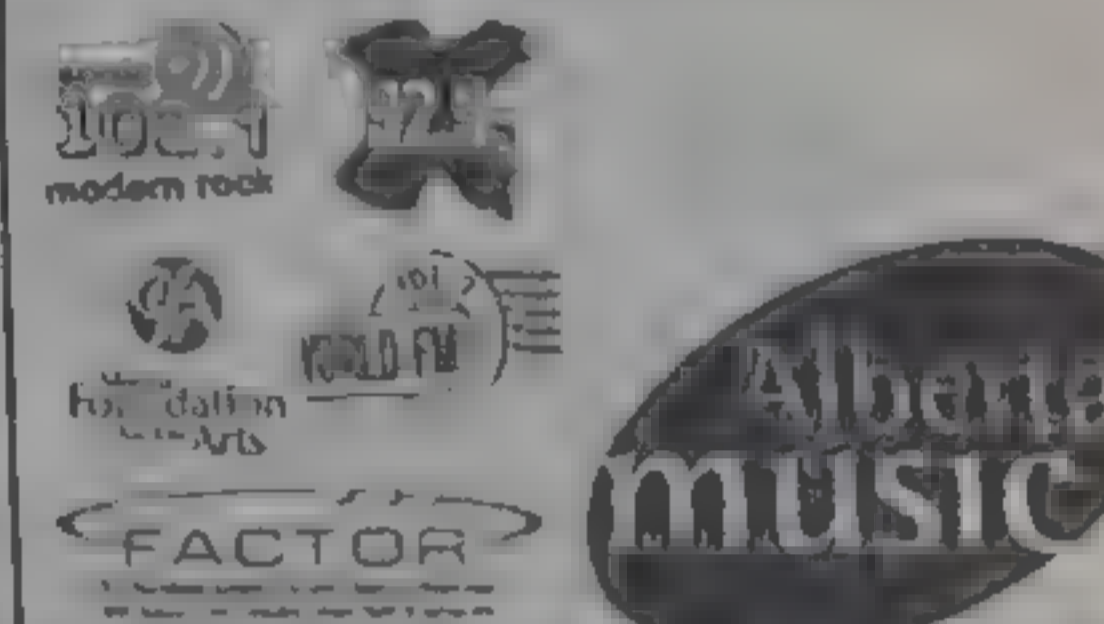
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# Oscar the slouch

*Vue* examines the confusing, disappointing, occasionally satisfying Academy Awards

JOSEF BRAUN / josef@vueweekly.com

It would feel like a dream, or at least an elaborate joke. Indeed, if I were to suggest a candidate for the single strangest possible moment that could transpire during next Sunday's Academy Awards broadcast, it would have to be the vision of seeing Werner Herzog, preferably in a tux, receiving an Oscar. Of course, Herzog's Antarctic essay *Encounters at the End of World* couldn't be more deserving. It wasn't merely among the best documentaries of last year but one of the best movies, period. But I still can't quite wrap my head around the sheer weirdness of the notion of Herzog's presence amidst the glitz, the tears and thanks-to-God, the microphone-wielding babbling ninnies. Herzog, director of *Aguirre*, *Wrath of God*, *Strozek* and *Grizzly Man*, is a living legend—but he's an outsider's outsider, a deeply eccentric, autodidact maverick. Since when do such people win Oscars? But then it begs the question, what is Oscar?

The official line is that Oscar rewards cinematic excellence, but everybody knows that's far from the truth. The dismissive cynic tells us it's all politics, advertising and self-congratulation, but this too seems a bit of an over-simplification, and hardly accounts for the fact that, in the acting categories especially, the Academy actually does single out superlative work as often as it does sentimentalist blubbery. So the Oscars are a nebulous, persistent beast, and a lot of us still watch them despite it all. They satisfy a desire for summation, catharsis and unabashed glamour. And maybe it's that last part that catches us up when we try to hold it to a certain standard.

*Wendy and Lucy* won the Toronto Film Critic's Association Award and was nominated for an Independent Spirit, but it has yet to open in Edmonton, and its complete shut-out among the Oscar nods won't help it screen here any faster or bigger. It stars Michelle Williams—note: a previous nominee—in the best work she's yet done. But it is in every sense of the word a small movie, concerning America's socio-economic fringe. Is this why *Wendy and Lucy* is ignored? Do recessions naturally turn people away from stories of economic hardship? At least Williams is in good

## AWARDS | ALTERNATIVE OSCARS

company as one of the year's most notable snubs. Sally Hawkins, the widely celebrated star of Mike Leigh's *Happy-Go-Lucky*, also failed to receive the Best Actress nod, though *Happy-Go-Lucky* at least managed to snag an Original Screenplay nomination, the art-house ghetto/unofficial consolation prize for any movie that fails to garner its due kudos in the ostensibly major categories.

**TO GIVE CREDIT**, the Academy did acknowledge Anne Hathaway for her sublime work in *Rachel Getting Married* and Melissa Leo's heart-rending turn in *Frozen River*. But how do we explain Angelina Jolie for *Changeling*, a movie that wasn't especially embraced by audiences or critics and gave Jolie nothing especially interesting to do? Perhaps politics—ie: being insanely famous and becoming an international symbol for maternal altruism—shouldn't be underestimated any more than glamour. Jolie's got both on her side. And her even more famous other half also got nominated this year, but I can't argue with that so much. I've never been an admirer of Brad Pitt's, but I submit that *The Curious Case of Benjamin Button* gave him the role of his life, playing a man condemned to get everything backwards, doomed to live his life as a permanent alien, watching, never fully participating. Pitt's performance may be necessarily adorned in multiple layers of make-up and CGI, but is there any moment in its trajectory more astonishing, more strangely moving, than the one where Button finally arrives at the point in his life where he simply becomes Brad Pitt? In this sense, an actor's beauty is as essential to performance as the tricks used to disguise it. And in the movies, folks, a well-harnessed beauty is a force to be reckoned with.

Still, Pitt has nothing on Mickey Rourke, who also found the role of a lifetime in *The Wrestler*, and likewise elegantly exploited his distinctive physicality to embody it. Come to think of it, Richard Jenkins, whose

nomination for *The Visitor* was among this year's most pleasant surprises, also gave a superb performance that was heavily dependent on the actor's appearance, that long, pock-marked face that conveys disappointment and inwardness so immediately that a simple smile emerging from it feels like some sort of miracle.

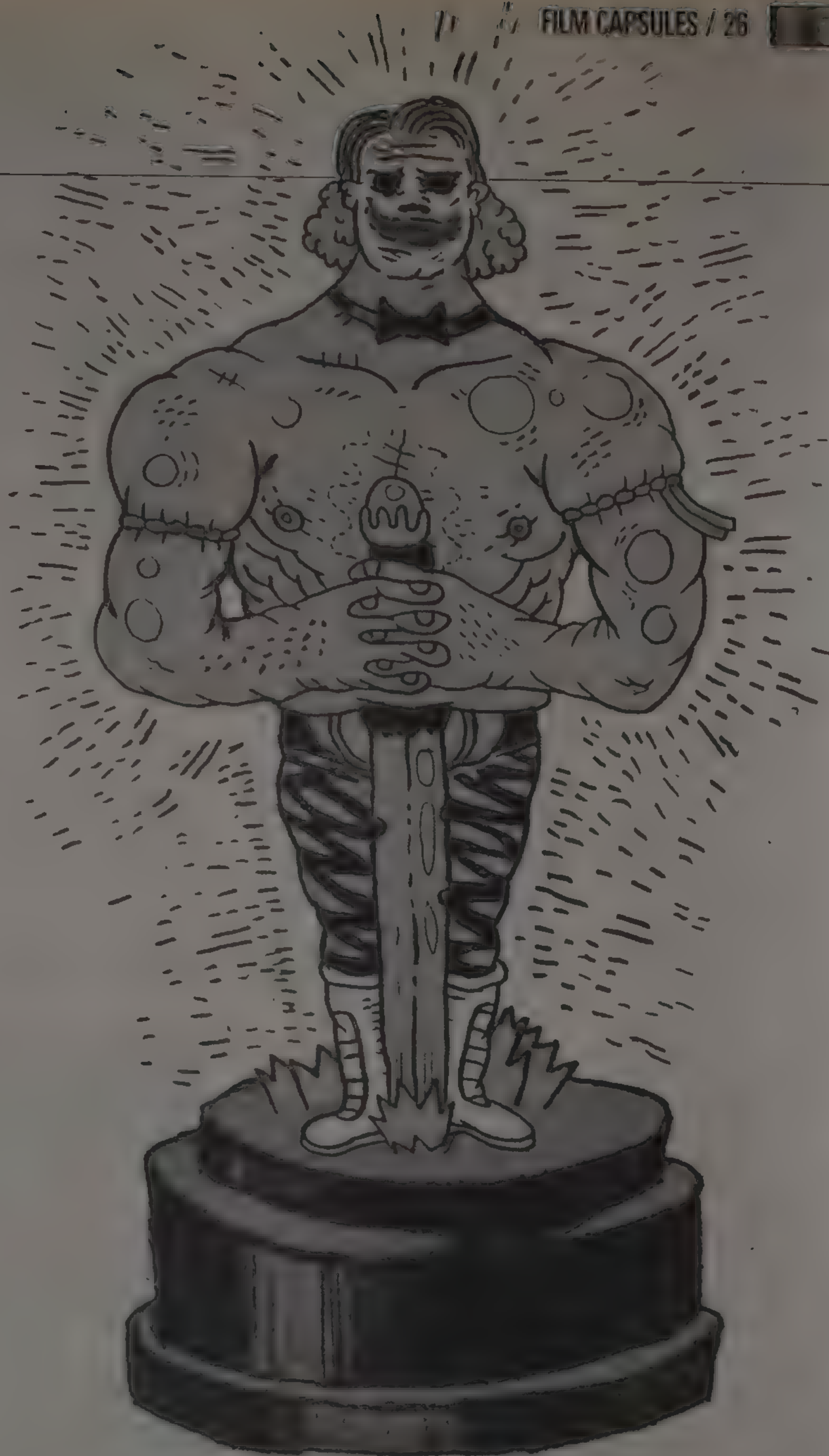
To be sure, I can think of only one performance that was the equal of these guys yet excluded from their company. Benicio Del Toro's portrayal of Ernesto Guevara falls into two of Oscar's pet categories—the famous actor portraying the famous historical figure; the repeat nominee—but that wasn't enough. *Che*, like *Wendy and Lucy*, is about people normally invisible in American movies. And it's long. And it's tough. It's also extraordinary, iconoclastic, educational, in its way,

truly revolutionary. It should have gotten Best Actor, Best Director, Best Picture and Best Cinematography.

**CINEMATOGRAPHY**, however, is one of those categories whose nominee list most consistently lacks imagination or even sense. How could they neglect the imagery of *Paranoid Park*? It's not unlike editing, an award that should most often be preceded by the word "Most" rather than "Best." How else could the Academy manage to nominate Laurent Cantet's *The Class* for Best Foreign Film and not notice that its lively classroom scenes, filled with comments and bits of behaviour coming from so many of its actors, are partially the result of some of the finest possible cutting? We're talking about an editor—Robin Campillo is his name—whose contribution was so

integral to the movie that he was given his own writing credit.

And what of that other remarkable Foreign Film nominee *Waltz with Bashir*, an ideal candidate for Best Animated Feature—not to mention Best Documentary—if there ever was one? Was it really not on par with *Bolt*? Need every Animated nominee be for kids, be rife with superfluous spectacle? Is this why neither of Richard Linklater's wondrous animated movies *Waking Life* or *A Scanner Darkly* go without nominations in their respective years? Such are the mysteries of Oscar, I suppose. We mull them over, we get pissed off, we get happy and occasionally satisfied when we see work we believe in get rewarded and perhaps even reach a larger audience. In any case, we keep watching. ▼



Josh Helmsky

# Brainiac

FLICKS

## DVDETECTIVE

JOSEF BRAUN & BRIAN GIBSON  
dvdetective@vuwweekly.com

JOSEF BRAUN / josef@vuwweekly.com  
Christopher Walken's brain got worked over an awful lot in the late '70s and early '80s. He was the guy from the industrial heartland who became severely traumatized as a prisoner-of-war, wound up a sort of gladiator in high stakes Russian roulette in Saigon and won an Oscar for it. He later survived a car crash, woke from a coma after several years to find his girl had moved on and developed telepathic abilities that seemed to be draining his spirit, inching him closer to death with every use, and helping to fuse the seemingly irreconcilable sensibilities of Stephen King and David Cronenberg. It would not be long

before he became an alien abductee.

What made that brain so captivating when in peril? His head did seem to weigh a lot, an effect accentuated by hair that, as years passed, seemed to want to leap off his head. The head, and those pale eyes, made him always appear off-balance and vulnerable. He went by names as familiar as Nick, Mike and Johnny, yet he never quite registered as a recognizably normal person—admittedly, not an unusual trait amongst the new stars back then. Yet, whether breaking down or lashing out, Walken could convey a woundedness that, as with his flights of nervous charisma, could catch you off guard and become tremendously moving.

In *Brainstorm*, newly available on DVD, he was again breaking barriers of mental communication, again testing comfortable proximities to death. But in this case he was eager to do it, in the name of science and glory. He was Dr Michael Brace, a hyperac-

tive, maverick scientific genius of the post-hippie variety, like William Hurt in *Altered States*. And *Brainstorm* was a movie that, like *Altered States*, spoke to a new post-hippie caveat on the psychic fallout of excess experimentation on the more nebulous zones of the mind. Along with Dr Lillian (Louise Fletcher), Dr Mike develops a technology that records a person's sensory experience so that others can share it by wearing a sort of headset and pressing replay.

Of course the nefarious US military doesn't skip a beat, already exploiting the device before it's even finished, salivating over possibilities running the gamut from flight simulation to torture. And Mike's coworkers, too, dig in to sample the Pandora's box of psychedelic chocolates, with one of them finally collapsing from the equivalent of an internet porn binge. So this is in essence a story about the price of dreaming in the Promethean sense.

That said, *Brainstorm* becomes self-consciously trippy and intellectually flabby. It probably seemed too hokey in its time, but reading it with the benefit of hindsight, one of the ways in which it's aged surprisingly

well is in its relationship with numerous movies spawned in its wake. Its promise of artificially reconstructed experience, a virtual reality into which an individual's memories and other sprays of subjective psychic foam can infiltrate, looks forward to the technologically-enhanced nostalgia of *Strange Days*, the virtual reality addicts in *eXistenZ* and the pseudo-schizophrenic epidemic of *A Scanner Darkly*. We can trace in such films a dialogue on perception whose resonance with our ongoing plunge into electronic everything is so acute it hardly needs stating.

**BUT I GOT US INTO THIS** talking about Walken, and the pleasing array of nuance he brings to *Brainstorm* is surely one of the best reasons to see it. He's an actor whose little choices intrigue. And I find it extremely interesting that the filmmakers chose to imbue Mike with a very complicated romantic life. Perhaps this man obsessed with the cataloguing of experience has a thing for older women because they simply have more of it than he does. At the movie's outset, he's breaking up with Karen (Natalie Wood), his wife and the mother of

his child. He seems to be romantically entangled with Lillian. Fletcher would have been pushing 50 at the time of filming, while Wood was 43. True, Walken was already in his late 30s, but he looks strikingly younger than both women on screen, and given that this is a Hollywood movie the difference makes a hell of an impression. Mike's relationship to these women, and Walken's different ways of expressing affection and admiration for both, deepens our sense of the character's conflicting desires, his ruthless drive toward success and his undeniable attraction to woman of intelligence and integrity.

And, yes, Wood was beautiful. Those dark eyes stop Walken in his tracks. The finale has Wood urging Walken back from the brink of death through the sheer intensity of her love, and the scene is made poignant by extra-filmic circumstances. In November of 1981, near the end of principal photography, Wood died when she fell overboard of the yacht she shared with her husband, the actor Robert Wagner. Wagner and Walken were both on board at the time. The yacht was named "Splendour." ▽

## Thanks for the memories

Folman's *Waltz with Bashir* is an unforgettable masterpiece

DAVID BERRY / david@vuwweekly.com

It is late in the summer of 1982. Ari Folman, a 19-year-old soldier in the Israeli Defense Forces, lounges in the ocean off the coast of Beirut, the tips of his feet bobbing in the dark water like fleshy buoys, warning of dangers beyond. Arcing lights fill the sky, and Ari and his two companions emerge from the water, leisurely dress and follow them to their source. They're met with a wall of terrified humanity, mothers and children mostly, stampeding away from whatever's happened behind them.

That's where the dream, which may be a memory, ends. When Ari Folman, the fortysomething Israeli filmmaker, wakes up, he's left to sort through its meaning, untangle the truth from what his mind's created to fill in the gaps and come to grips with the massacre that he may or may not have witnessed during his tour in the 1982 Israel-Lebanon war.

The result is *Waltz with Bashir*, a prismatic film that manages to focus a wide spectrum of lights on one horrific event, the Sabra and Shatila massacre. At times it can be a kind of detective story, Folman piecing together a whodunit from interviews with friends, acquaintances and distant connections; other times it is a piercing memoir on a piece of national and personal trauma, an exploration of the fluid nature of memory, both willingly and subconsciously lost and altered as time passes; it is at least in part a thoroughly modern war film, where the benefits of hindsight only highlight the confusion of the time; lastly, it's a beautiful piece of animated filmmaking, a lush, anxious work of art whose constructed reality allows Folman both to plainly explore his themes of memory and drop you directly into the events he's trying to piece together.



DOCUMENTARY

OPENS FRI, FEB 20  
**WALTZ WITH BASHIR**  
WRITTEN & DIRECTED BY ARI FOLMAN  
FEATURING FOLMAN, YEHEZKEL LAZAROV, SHMUEL FRENKEL, ORI SIVAN  
★★★★

**FOLMAN IS ABLE** to weave together so many threads because, at its base, *Waltz with Bashir* is so elegantly simple. The film begins with an old friend of Folman's relating a dream born of memories of his time in Lebanon; a plea for help and advice that prods Folman for his own recollections of the war. What follows are really nothing but a series of conversations, their intimacy counterpointed by the animated reenactments of their stories, frequently underscored by Max Richter's incredible, immediate score.

As with most tales from a war zone, for all the death and destruction, there's no shortage of bizarre, utterly fascinating incidents, mostly born of young men trying and failing to cope

with what's going on around them, made all the more extraordinary by their stark, animated presentation. The event that gives the film its title, where a seemingly rational machinegunner begins dancing under a poster of the would-be Lebanese president in the middle of a firefight, is beautiful and terrifying, all the more so for the fact it's one of the few events that's corroborated by multiple sources.

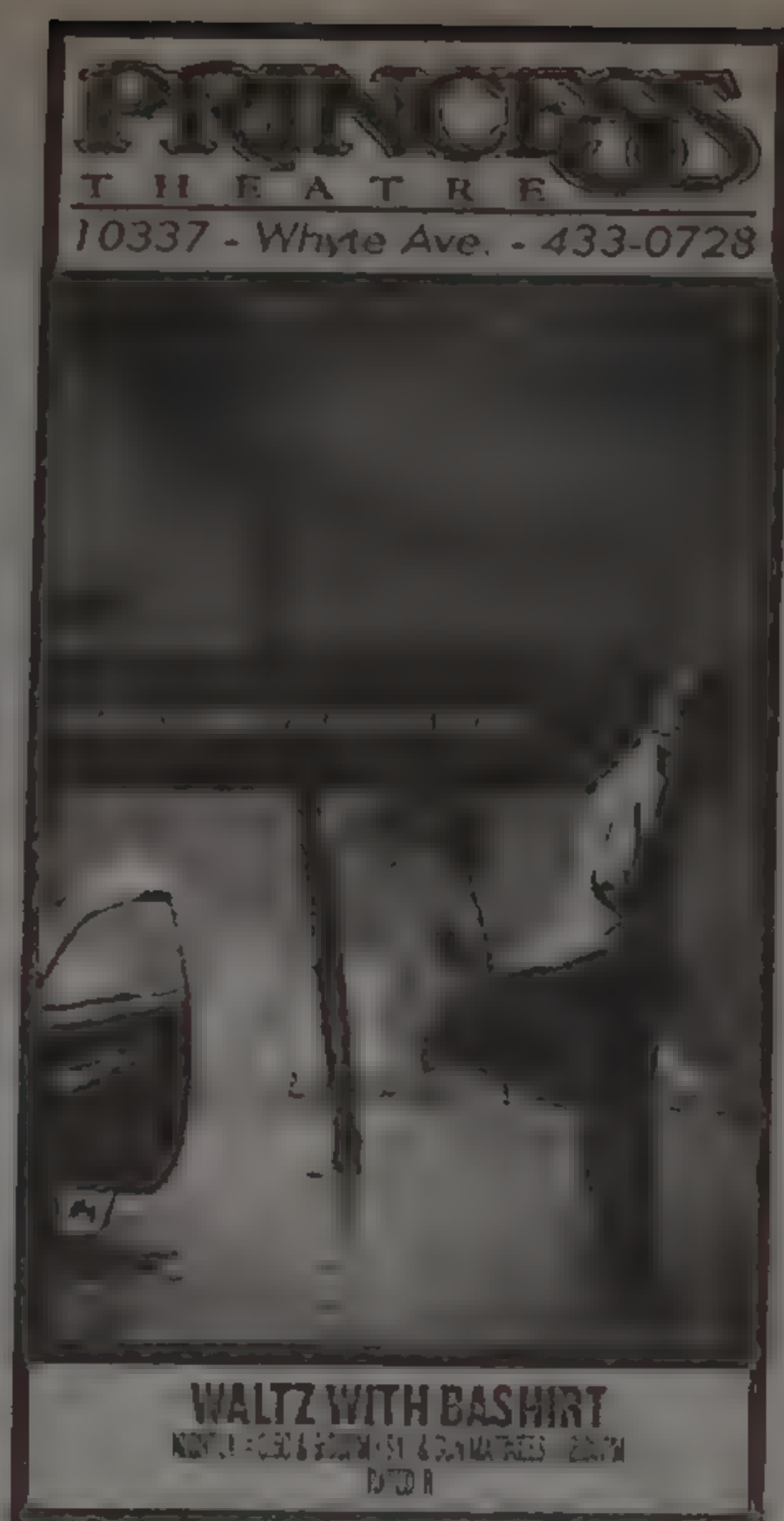
They're that much better for never failing to drive towards Folman's goal. Though *Waltz with Bashir* is far from a didactic or preachy film, it never lacks for focus, managing to subliminally explore the vagaries of memory as it unflinchingly examines the purpose and practice of war. It's a unique product of a society that has largely spent the second half of the century forgetting, if not willfully ignoring, the bloody, horrible reminders of the first half, an austere tribute to the participants, soldier and civilian, of the Lebanon war, and a subtle though remarkable technical achievement. It's an absolutely vital, unforgettable film, if not an outright masterpiece. ▽

**TUESDAYS**  
**BIG ROCK**  
**PINTS 3/75**  
**DJ EDDIE LUNCHPAIL**  
SPINS ON THE MAIN FLOOR  
**DJ GUNDAM**  
IN THE WOFTOP.

VUEWEEKLY

Unlike the editors and freelancers that toil away at this fine publication, we cronies in the *Vue Weekly* production department enjoy writing paragraphs about, well, nothing. It really makes our days go by so much more quickly. We'll read them aloud to each other, polishing the content over and over, just so we can waste precious seconds of your life on drivel from "graphic designer" hacks who have space to fill. Let's face it, we've got iPod jobs, and we're determined to keep them that way. Oddly, none of us have the prefix of "Evi." Yet.

As for these seconds you've spent reading the Paragraph of Drivel? C'mon, it's a free paper. We've got to get our jollies out somehow.



QUICK REVIEWS

# FILM CAPSULES



THE INTERNATIONAL

## OPENING THIS WEEK

**BURN, WITCH, BURN (NIGHT OF THE EAGLE)**  
DIRECTED BY SIDNEY HAYERS  
WRITTEN BY RICHARD MATHESON, CHARLES BEAUMONT  
STARRING PETER WYNGARDE, JANET BLAIR  
SAT, FEB 21, MON, FEB 23 (7 PM); SUN, FEB 22 (9 PM)  
METRO CINEMA (9828 - 101A AVE)  
★★★★

JONATHAN BUSCH / jonathan@vuwweekly.com  
Belief is the catalyst for the expression of evil in *Burn, Witch, Burn (Night of the Eagle)*, a gorgeously framed British psychothriller about a dashing professor, suspecting his wife of dabbling in the occult. At first, his passion for rationality has him less concerned about the dangers of black magic and more about maintaining an honest marriage and her emotional well-being. Though he has no intention of believing it, little occurrences inspire paranoia about the practice and soon he witnesses the manifestation of the spells. Does the entrance of his belief in witchcraft allow it to exist?

Norman (Peter Wyngarde, *The Innocents*) first discovers a small tin containing a dried spider in his pyjama drawer. His wife Tansy (Janet Blair) insists it was a gift, though another search reveals count-

less trinkets that point to her secrecy. She proudly outs herself as a witch, claiming her work in the field drove his success in the field of psychology. He feels baffled and betrayed, forcing her to burn every trace of her hobby. But a locket with Norman's photo is also destroyed, upon which Tansy insists will ruin him. Foretelling the potential of his fate, the spider comes to life and crawls from the firepit.

The seams of Norman's career loosen after a pretty young student telephones him with a sexual request and soon after claims he raped her. Tansy becomes a wreck and lives in constant fear of what's to come, especially as a mysterious reel of tape that plays back one of Norman's lectures underneath layers of indecipherable wailing. Despite an attempt to escape to the seaside and protect Norman by building a shrine, she loses control of the craft and her sanity. The sudden chaos of his life begs Norman to think outside his means, especially as he starts to guess another soul might be involved.

*Burn, Witch, Burn* evokes a fear in fear itself, drawing upon the hero's befuddled search for the truth as really a quest into one's own potential for madness. A refined uneasiness occurs from the beginning, for example in an early scene where Norman and Tansy host a bridge party for his academic peers and their wives. The cold wits and shrewd glares playfully passed around by the card players predict an odd force between Tansy and Norman's hostile counterparts. From then on, it's a seductively weaved tale told through evocatively shot interiors and sharp performances that climaxes with Norman's pursuit by an enormous menacing eagle.

**DAY OF WRATH**  
DIRECTED BY CARL THEODOR DREYER  
STARRING LISBETH MOVIN, THORKILO ROOSE, PREBEN LERDOFF RYE, ANNA SVIERKIER  
FRI, FEB 20, SUN, FEB 22 (7 PM);  
SAT, FEB 21, MON, FEB 23 (9 PM)  
METRO CINEMA (9828 101A AVE)  
★★★★★

JOSEF BRAUN / josef@vuwweekly.com  
Though her trial is held in sparsely furnished quarters composed of shafts of light, passageways and the shadows of torture devices, rooms where pale, gloomy men in enormous ruffs bend over quills and candles, the execution of Herlofs Marte (Anna Svierkier) is conducted outdoors on the loveliest summer day, with the sun high in the sky and a children's choir singing a tune

to drown out her cries of agony. It is the 17th century in Denmark and the burning of a frightened old woman is no cause for spoiling the afternoon. Yet Herlofs' words linger gravely with Reverend Absalon (Thorkild Roose), whose pretty, much younger, and so terribly unsatisfied wife Anne (Lisbeth Movin) has perhaps something of the witch in her, too. Even Martin (Preben Lerdorff Rye), the Reverend's son from a previous wife, who's in love and secretly trysting with Anne, can see it. There are fires in her eyes, he tells her.

*Day of Wrath* shares obvious affinities with Carl Theodor Dreyer's earlier *The Passion of Joan of Arc*, but here the corruption of the oppressive patriarchy, as a given, the condemned woman's is posed of at the outset, and the real drama unfolds methodically through parallel storylines that weave together several characters carefully positioned at distinct points in the social geometry. The men are resigned to a fatalistic status quo, and even Martin can only think of death, or of how things will end, whenever he's with his beloved, who he ravishes in the woods while his father worries indoors. The women, however, are all mutually opposed in their disparate bids for transcending a life so fraught with limitations. Anne leaps at any chance for fulfillment, sexual or otherwise, with Martin. Herlofs, who fears not spiritual perdition but mere death, opts for assuming the very role of demonic collaborator that she's been assigned by the clergy, so as to at the very least put the fear of God into her persecutors. Absalon's mother (Sigrid Neiiendam), so easy to loathe, is likewise simply taking the only route she deems prudent, one of pious rivalry and maternal martyrdom. She's always had it out for Anne, and only waits for the ideal conditions to cut her down.

As the performances and camerawork align themselves to Dreyer's mesmerizing somewhat theatrical style, with dialogue that's never more loaded with subtext than when it seems most direct, *Day of Wrath* moves forward with classical inevitability. Fates are declared, fears announced, weather forbids. The recurring image of an apple tree looms large, reminding us just how profoundly original sin burrows into such minds, and how the real source of anxiety here stems from repressed desires the women are blamed for simply representing. Everything that will come to pass is mapped out in the early scenes with great economy, yet

**FEBRUARY 20-23**

**WEEKEND OF THE WITCH**

**DAY OF WRATH**  
DIRECTED BY CARL THEODOR DREYER  
FRIDAY & SUNDAY 7:00PM  
SATURDAY & MONDAY 9:00PM

**BURN, WITCH, BURN**  
SATURDAY & MONDAY 7:00PM  
SUNDAY 9:00PM

**EDMONTON TONIGHT**

FRIDAY AT 10:30 PM

All Metro screenings are held at Zender Hall in the Citadel Theatre, 9828-101A Ave.  
For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org)

**GARNEAU theatre**  
872 - 101 Street - 425-0728

**SLUMDOG MILLIONAIRE**  
NIGHTLY 7:00 & 9:00PM • SAT & SUN MATINEES 2:00PM

**DAVID HOFFOS**  
FREE! ARTIST TALK  
AT HART COURT HOUSE  
10215 - 112 ST  
FRI FEB 20  
7PM-8:30PM

4722-102 STREET, EDMONTON  
AB T5K 0X4 • 780 429 1671

**ART'S BELATED BIRTHDAY UNDERWATER GALA**  
SATURDAY, FEBRUARY 28TH  
8:30-11PM SCOTIA POOL  
(10450 72ND AVE.) GENERAL ADMISSION \$7.00

**FAVA**  
FILM AND VIDEO ARTS SOCIETY-ALBERTA

how things come to pass offers a sense, as well as a deeper kind of pleasure we find in witnessing something realized with structural elegance. The interplay of the dictates of flesh and spirit create a dynamic here as in *Joan of Arc*, and like those films, *Day of Wrath* is an absolute masterpiece.

## STONE OF DESTINY

WRITTEN & DIRECTED BY CHARLES MARTIN SMITH  
STARRING CHARLIE COX, KATE MARA, ROBERT CARLYLE  
★★★

OMAR MOUALLEM / omar@vuwweekly.com

It seems like heist movies never change. Three or four unlikely partners collaborate to commandeer a diamond, necklace or diamond necklace in a highly secured museum, bank vault or whatever those facilities are with red laser beams swooping from all sides. In a montage we watch the burglars blueprint their break in, securing cutting-edge equipment and undergoing intense training. The reasons for filching the item are almost always monetary (unless they're supernatural), but we never learn who they're selling it to or anything about the black market where a sale of its kind could occur. And almost every heist flick ends as a con-job.

This is why I enjoyed the *Stone of Destiny*. It's unlike any heist movie before because the treasure is a rock. A big fucking rock that is also an historic artifact. It's the greatest symbol of Scottish nationalism, and some patriots want it.

*Stone of Destiny* is based upon a true story that occurred in 1950s Great Britain, and is rooted in 13th-century Scotland, when the nation's Coronation Stone was stolen by the English and withheld ever since. Seven hundred years later, nationalism is in the air in Scotland—or, as it's called by the dominion, Northern Britain. Idealistic and inspired college student Ian Hamilton (Charlie Cox) puts together a ragtag team to retain the stone as the ultimate symbol of sovereignty.

In the process of making this movie, based upon a novel by the real Ian Hamilton, director Charles Martin Smith heisted a few heist movies himself. The montages of the would-be criminals concocting their plans and experimenting with technology are in full effect. There are close calls with police aplenty. And the unlikely friends are very unlikely, connected only by their nationalistic pride. And although not a cliché, just poor writing, the characters are very one-dimensional—Ian the rebel, Bill the drunk, Alan the dork and Kay the coquette—with no motive but to obtain the stone. Oh, yeah, the leading male and female are also poised to romantically collide head-on.

But isn't the experience of watching these formulas land cozily into place so much better when the treasure is so modest?

## NOW PLAYING

### CONFESSIONS OF A SHOPAHOLIC

DIRECTED BY FJ HOGAN  
WRITTEN BY TRACEY JACKSON, TIM FIRTH, KAYLA ALPERT  
STARRING ISLA FISHER, HUGH DANCY, JOHN GOODMAN  
★

OMAR MOUALLEM / omar@vuwweekly.com

Chances are the women reading this require no introduction to this movie, or rather its medium source, the *Shopaholic* series by chic-lit writer Sophie Kinsella.

# FILM WEEKLY

FRI FEB 20 THU FEB 26 2009

All showtimes are subject to change at any time. Please contact theatre to confirm.

## EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St.  
100-247-4744

### THE PHILADELPHIA STORY

(PG)  
Mon 8:00

## CHABA THEATRE-JASPER

6094 Comaught Dr, Jasper,  
780-472-9779

### SLUMDOG MILLIONAIRE (14A, violence)

Fri-Sat 7:00, 9:15; Sun-Thu 8:00

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Fri-Sat 7:00, 9:15; Sun-Thu 8:00

## CINEMA CITY MOVIES 12

130 Ave 50 St, 780-472-9779

### THE UNBORN (14A, violence, frightening scenes)

Fri-Sat 7:35, 10:00, 12:00; Sun-Thu 7:35, 10:00

### MARLEY AND ME (PG)

Fri-Sat 1:40, 4:20, 7:00, 9:35, 12:00; Sun-Thu 1:40, 4:20, 7:00, 9:35

### VALKYRIE (PG, violence, coarse language)

Fri-Sat 1:30, 4:20, 6:50, 9:25, 11:55; Sun-Thu 1:30, 4:20, 6:50, 9:25

### THE TALE OF DESPEREAUX (G)

Daily 1:35, 4:35, 7:10

### SEVEN POUNDS (14A, mature themes)

Fri-Sat 1:10, 4:05, 7:05, 9:50, 12:15; Sun-Thu 1:10, 4:05, 7:05, 9:50

### YES MAN (14A)

Fri-Sat 1:25, 4:40, 7:15, 9:50, 12:05; Sun-Thu 1:25, 4:40, 7:15, 9:50

### DOUBT (PG, mature themes)

Daily 7:20, 9:30

### FROST/NIXON (PG, coarse language, not recommended for young children)

Daily 1:05, 4:00, 6:40, 9:20

### AUSTRALIA (PG, language may offend, violence)

Fri-Sat 12:50, 4:05, 7:40, 11:00; Sun-Thu 12:50, 4:05, 7:40

### BOLT (G)

Fri-Sat 1:15, 4:00, 6:45, 9:15, 11:30; Sun-Thu 1:15, 4:00, 6:45, 9:15

### TWILIGHT (PG, violence)

Fri-Sat 1:20, 4:10, 6:55, 9:40, 12:10; Sun-Thu 1:20, 4:10, 6:55, 9:40

### QUANTUM OF SOLACE (14A)

Fri-Sat 1:45, 4:30, 7:25, 9:55, 12:15; Sun-Thu 1:45, 4:30, 7:25, 9:55

### MADAGASCAR: ESCAPE 2 AFRICA (G)

Daily 1:00, 3:10, 5:10

### ROLE MODELS (14A, crude content, coarse language)

Fri-Sat 10:05, 12:20; Sun-Thu 10:05

### BEVERLY HILLS CHIHUAHUA (G)

Daily 2:00, 4:45

## CINEXPLEX OCEAN NORTH

14231 137th Avenue, 780-732-2236

### FIRE UP (14A, coarse language)

Daily 1:50, 4:15, 8:10, 10:30

### THE INTERNATIONAL (14A, violence)

Daily 1:45, 4:25, 7:15, 10:00

### CONFESSIONS OF A SHOPAHOLIC (PG)

Daily 1:30, 4:20, 7:10, 9:45

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

Daily 12:10, 2:30, 5:00, 7:40, 10:10

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Fri-Tue, Thu 12:40, 3:40, 6:40, 9:50; Wed 3:40, 6:40, 9:50; Star and Strollers Screening: Wed 1:00

### THE PINK PANTHER 2 (PG)

Daily 1:20, 3:45, 6:45, 9:00

### CORALINE 3D (PG, not recommended for young children, frightening scenes)

Digital 3d Fri-Thu 12:15, 2:50, 5:20, 7:45, 10:15

### PUSH (14A, violence)

Fri-Tue, Thu 1:40, 4:30, 7:20, 10:25; Wed 4:30, 7:20, 10:25; Star and Strollers Screening: Wed 1:00

### TAKEN (14A, violence)

Daily 12:30, 3:00, 5:30, 8:00, 10:20

### THE UNINVITED (14A, frightening scenes)

Daily 9:45

### UNDERWORLD: RISE OF THE LYCANS (18A, gory scenes)

Daily 2:00, 4:50, 7:35, 10:20

### PAUL BLART: MALL COP (PG)

Daily 12:20, 2:40, 5:10, 7:30, 9:55

### HOTEL FOR DOGS (G)

Daily 12:00, 2:20, 4:50, 7:05

### GRAN TORINO (14A, language may offend)

Daily 1:00, 3:50, 7:00, 10:05

### SLUMDOG MILLIONAIRE (14A, violence)

Daily 12:50, 4:00, 7:05, 10:20

## CINEXPLEX OCEAN SOUTH

130 Ave 50 St, 780-472-9779

### FIRE UP (14A, coarse language)

Daily 1:40, 4:50, 7:45, 10:30

### DELHI 6 (STC)

Daily 12:30, 3:40, 7:00, 10:15

### JAG JEONDEYAN DE MELE (IN PUNJABI) (STC)

Daily 1:00, 4:30, 8:00

### THE INTERNATIONAL (14A, violence)

Fri-Wed 12:40, 3:40, 7:10, 10:10; Thu 1:00, 3:40, 7:10, 10:10

### CONFESSIONS OF A SHOPAHOLIC (PG)

Fri-Wed 1:20, 4:20, 6:50, 9:30; Thu 1:00, 4:20, 6:50, 9:30

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

Daily 1:30, 4:50, 7:55, 10:30

### BILLU BARBER (HINDI W/E.S.T.) (STC)

Daily 12:40, 3:30, 6:50, 9:40

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Daily 12:30, 3:50, 7:20, 10:15

### THE PINK PANTHER 2 (PG)

Daily 1:40, 4:20, 6:45, 9:20

### CORALINE 3D (PG, not recommended for young children, frightening scenes)

Digital 3d Fri-Thu 1:10, 3:50, 6:55, 9:25

### PUSH (14A, violence)

Fri-Tue, Thu 1:10, 4:30, 7:35, 10:00; Wed 1:10, 4:00, 10:00

### TAKEN (14A, violence)

Daily 12:50, 4:10, 6:40, 9:15

### PAUL BLART: MALL COP (PG)

Fri-Wed 1:00, 3:30, 7:30, 9:50; Thu 4:00, 7:30, 9:50

### HOTEL FOR DOGS (G)

Daily 1:30, 4:10

### THE CURIOUS CASE OF BENJAMIN BUTTON (PG, coarse language, not recommended for young children)

Daily 7:50

### GRAN TORINO (14A, language may offend)

Fri, Sun-Wed 1:20, 4:00, 7:15, 10:10; Sat 4:00, 7:15, 10:10; Thu 1:20, 7:15, 10:10

### SLUMDOG MILLIONAIRE (14A, violence)

Daily 12:50, 4:00, 7:05, 10:20

## CITY CENTRE 9

10200-102 Ave, 780-421-7020

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

Dolby Stereo Digital Daily 1:15, 4:00, 7:10, 9:50

### CONFESSIONS OF A SHOPAHOLIC (PG)

Digital Presentation (No Passes) Daily 1:10, 3:50, 7:10, 9:45

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Dolby Stereo Digital Daily 12:30, 3:30, 6:30, 9:30

### TAKEN (14A, violence)

DTS Digital Fri-Wed 12:40, 3:10, 6:50, 9:10; Thu 6:50, 9:10

### STONE OF DESTINY (PG)

DTS Digital Daily 1:00, 3:45, 6:40, 9:25

### FIRE UP (14A, coarse language)

Digital 3d Fri-Thu 12:15, 2:50, 5:20, 7:45, 10:15

## CLAREVIEW 10

4211-139 Ave, 780-472-7000

### PAUL BLART: MALL COP (PG)

Fri, Mon-Thu 4:30, 6:55, 9:20; Sat-Sun 1:50, 4:30, 6:55, 9:20

### TAKEN (14A, violence)

Fri, Mon-Thu 4:40, 7:15, 9:55; Sat-Sun 2:10, 4:40, 7:15, 9:55

### PUSH (14A, violence)

Fri, Mon-Thu 4:20, 7:00, 9:40; Sat-Sun 1:40, 4:20, 7:00, 9:40

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Fri, Mon-Thu 3:40, 6:30, 9:25; Sat-Sun 12:45, 3:40, 6:30, 9:25

### THE PINK PANTHER 2 (PG)

Fri, Mon-Thu 4:25, 6:50, 9:10; Sat-Sun 1:45, 4:25, 6:50, 9:10

### CORALINE 3D (PG, not recommended for young children, frightening scenes)

Digital 3d Fri, Mon-Thu 4:10, 6:35, 9:00; Sat-Sun 1:30, 4:10, 6:35, 9:00

### CONFESSIONS OF A SHOPAHOLIC (PG)

No Passes Fri 4:15, 7:05, 9:45; No Passes Sat-Sun 1:20, 4:15, 7:05, 9:45; Reel Babies Mon 1:00

### THE INTERNATIONAL (14A, violence)

Fri, Mon-Thu 4:00, 6:45, 9:35; Sat-Sun 1:10, 4:00, 6:45, 9:35

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

No passes Fri 4:50, 7:20, 9:50; No Passes Sat-Sun 2:00, 4:50, 7:20, 9:50; Mon-Thu 4:50, 7:20, 9:50

### SLUMDOG MILLIONAIRE (14A, violence)

Fri, Mon-Thu 3:50, 6:40, 9:30; Sat-Sun 1:00, 3:50, 6:40, 9:30

## DUGGAN CINEMA-CAMROSE

660148 Ave, Camrose, 780-608-2144

### TAKEN (14A, violence)

Daily 7:00 9:00; Sat-Sun 2:00

### SLUMDOG MILLIONAIRE (14A, violence)

Daily 6:55 9:10; Sat Sun 1:55

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

Daily 7:10 9:20; Sat-Sun 2:10

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Daily 6:45 9:10; Sat-Sun 1:45

### PAUL BLART: MALL COP (PG)

Daily 7:05 9:05

### THE PINK PANTHER 2 (PG)

Sat-Sun 2:15

## GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 780-416-0150

### FIRE UP (14A, coarse language)

Fri 4:10, 7:15, 9:50; Sat-Sun 1:10, 4:10, 7:15, 9:50; Mon-Thu 7:15, 9:50

### CONFESSIONS OF A SHOPAHOLIC (PG)

Fri 3:50, 7:10, 9:45; Sat-Sun 12:50, 3:50, 7:10, 9:45; Mon-Thu 7:10, 9:45

### FRIDAY THE 13TH (18A, sexual content, gory scenes)

Fri 4:30, 7:30, 10:10; Sat-Sun 1:30, 4:30, 7:30, 10:10; Mon-Thu 7:30, 10:10

### HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)

Fri 3:30, 7:00, 10:00; Sat-Sun 12:00, 3:30, 7:00, 10:00; Mon-Thu 7:00, 10:00

### THE PINK PANTHER 2 (PG)

Fri 4:20, 7:20, 9:40; Sat-Sun 12:20, 4:20, 7:20, 9:40; Mon-Thu 7:20, 9:40

### CORALINE (PG, not recommended for young children, frightening scenes)

Sun 1:00

### TAKEN (14A, violence)

Fri 4:15, 6:40, 9:20; Sat-Sun 12:30, 4:15, 6:40, 9:20; Mon-Thu 6:40, 9:20

### PAUL BLART: MALL COP (PG)

Fri 4:40, 7:40, 10:2



**EDMONTON DRILLERS**  
Professional Indoor Soccer  
for tickets [www.edmontondrillers.ca](http://www.edmontondrillers.ca)

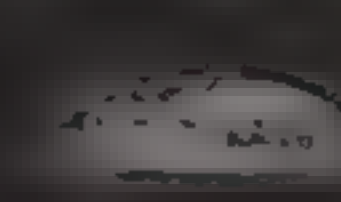
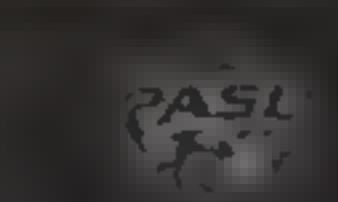
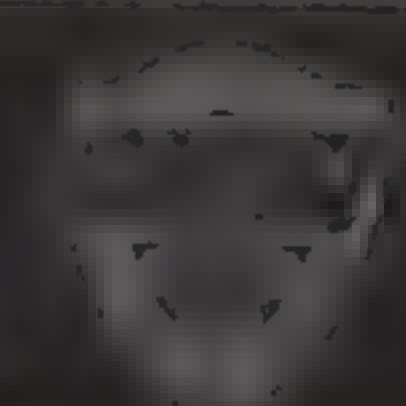
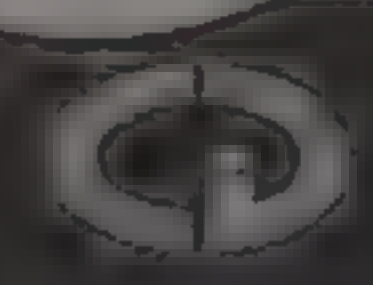
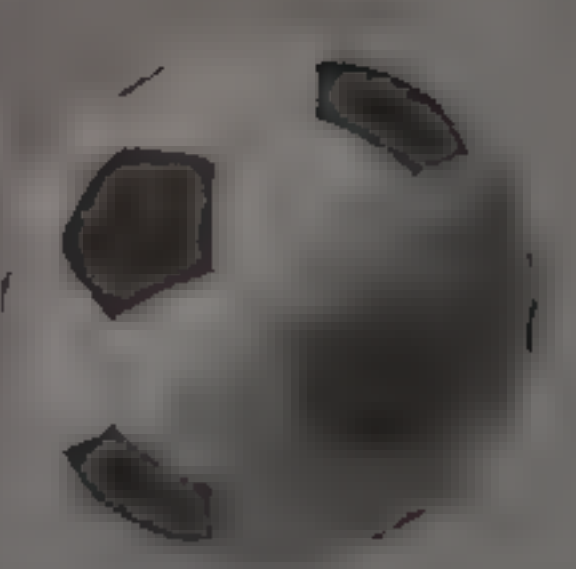
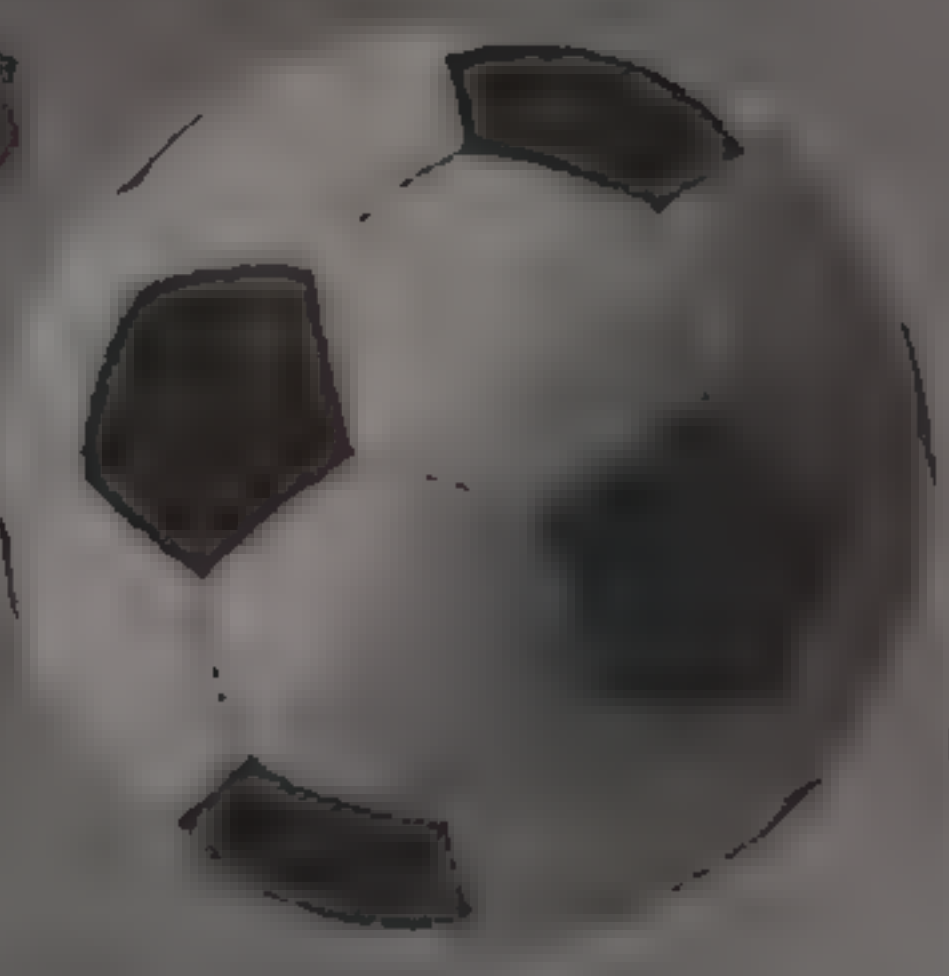
THE FEB 22  
DRILLERS VS.  
CALGARY

THE MAR 6  
DRILLERS VS.  
TEXAS  
OUTLAWS

SEASON  
TICKETS  
STARTING AT  
**\$75**  
NOVEMBER 1ST

WIN A  
TRIP  
FOR 2 VALUED AT  
**\$3,500**

SINGLE  
TICKETS  
**\$10**

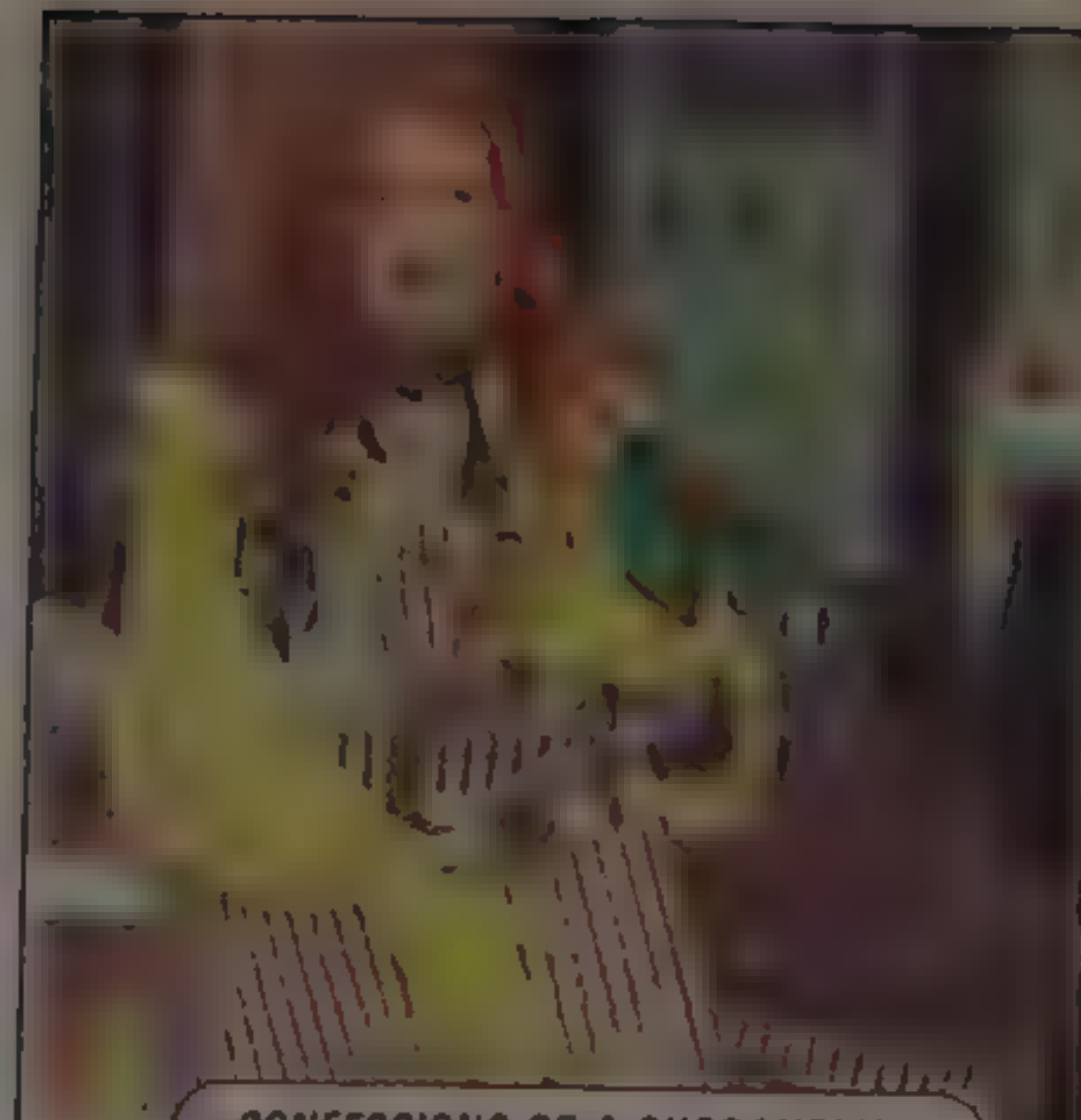


# EDUCATION 2009

IN THE MARCH 5<sup>TH</sup> ISSUE

FEATURING STORIES ON:

- MOTORCYCLE RIDER SAFETY TRAINING • FLIGHT SCHOOLS
- SOCIOLOGY OF DEATH & DYING • STUDENT LEGAL SERVICES



CONFESSIONS OF A SHOPAHOLIC

## FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

For the men reading this, this is the hero of *Confessions of a Shopaholic*, a woman that so many of your girlfriends or teen daughters secretly fantasize of being. The character is Rebecca Bloomwood (Isla Fisher), a Manhattan twit. An Yves Saint Laurent-loving, shoe-hoarding, credit card bill-stacking twerp. She's clumsy, inarticulate, rarely clever and hardly a pleasure to be around. Somehow she is also a credible journalist. Go figure.

Rebecca dreams of writing for *Alette* (think *Vogue*). Through a misaddressing of letters she wrote to two editors, she lands a job at *Financial Savings* (think *The Economist*). But of course, that she's a ditz who can't prevent herself from walking into glass doors is not the irony of her employment. The fact that she advises others on money management all the while being \$16 000 in debt and being chased by collectors is the grand irony—or, at least, the inane set-up.

You see, she's actually a shopaholic. She can't stop herself from spending money she doesn't have on stuff she doesn't need. She's got a disease. A hilarious disease.

With the hands-on help of her hunky editor (played by Hugh Dancy) she turns out to be a natural. In just one column, she revolutionizes business writing by doing it in a way that is relatable to all—comparing financial investments to designer shoes and 85 per cent acrylic sweaters. Overnight, she is one of the most influential voices in media.

Now, as a career person of the publishing industry I'd like to clarify a few things to protect our reputations. First of all, an incompetent unknown getting a column in a respected publication after one article is unheard of. Secondly, most articles that you read in glossy mags are written and edited months in advance—none of this willy-nilly, rapid turn-around that *Shopaholic* purports. And thirdly, no editor has time to teach a junior writer how to write. But *Shopaholic* isn't just stupid about journalism or finances or the desires of men. It's really dumb about everything but the fashion. The clothes, though, are fabulous.

THE INTERNATIONAL  
DIRECTED BY TOM TWYKER  
WRITTEN BY ERIC SINGER  
STARRING CLIVE OWEN, NAOMI WATTS  
★★★

JOSEF BRAUN / [josel@vuweekly.com](mailto:josel@vuweekly.com)

"I'm from the Bronx, so you gotta make simple," says a soon-to-be-disposed-of INTERPOL agent. Discreetly poisoned, he collapses only moments after his Berlin rendezvous with a representative of the evil International Bank of Business and Credit. As fellow agent Louis Salinge (Clive Owen) rushes to his rescue—only to himself collapse after being knocked upside the head by a truck's side mirror—we quickly reckon that the intrigue we're about to be plunged into will be anything but simple. Yet *The International*, written by Eric Singer and directed by Tom Twyker, wants to cater to those intellectually self-effacing Bronx dwellers and other ostensibly dope audience members, so while the plot becomes more wildly convoluted with each passing scene, the glut of platitudes and expository dialogue will attempt counterbalance.

The IBBC trades in more than cash. They've cut deals with just about every multinational, hold ties with multiple government agencies, and are single-handedly backing an armed revolution in Liberia. Apt pupils of the shock doctrine, their goal is to cultivate conflicts and control incurred debt. Along the way they'll force a few hands, if not cut them off. From a previous post at Scotland Yard to his current gig with the apparently ineffectual INTERPOL—the other International of the title—Salinge's long been crusading to bring these jackals to justice. With the help of a Manhattan DA lawyer (Naomi Watts), Salinge may finally be closing in, valiantly following a series of brutal incidents that could lead to the top.

There are splendid bits of character work, such as Salinge's tendency to have his ears injured, this man who hears too much. There are riveting set pieces, with one in the Guggenheim being especially bracing. There's also an inspired cell phone gag, though elsewhere Twyker's attempt to wring tension out of text messaging falls flat. And there's a lot of dragging scenes out, with padded entrances and exits or yet another show-offy bird's eye shot, even when the scenes in question aren't very exciting or essential to the story. When it all comes together it's a great part for Owen and a decent stab at exposing the perils of globalization, but the state of the dialogue doesn't bode well for Singer's prospects and Twyker has yet to recover from *Perfume*. He made his mark with *Run Lola Run* over a decade ago, and some—I for one haven't kept up—argue he's been smudging it ever since. ▽

## WEB EXCLUSIVE

## BANK ON IT

by Brian Gifford

After the sub-prime bubble's burst, a Wall Street meltdown, and an abstraction-abyss, and while the economy reeling, down of the dollar, and the what makes more sense than banks are...

THE FULL STORY'S ONLINE AT [VUEWEEKLY.COM](http://VUEWEEKLY.COM)

# MUSIC

## The rock 'n' roll revolution

### Doc catches 7 and 7 Is alive in the Cuban trenches

EDEN MUNRO / eden@vueweekly.com

It seems that Edmonton's **7 and 7 Is** might just be forever plagued by rumours of an untimely demise. The last time the band talked to *Vue*, back at the end of 2006, talk that the group had broken up was dispelled.

Since then, though, scattered shows and no new recordings have led to the same rumour rising up once again. As singer Sean Foster and drummer Kelly Chia settle down at the *Vue Weekly* office, though, it's clear that the band is still together. The two musicians are joined by filmmaker Drew McIntosh, who travelled to Cuba with the band in December of 2007 to make a documentary, *7 and 7 Is ... Una Vez Por La Vida*, capturing the group's tour across the country on film. Now, with the film and a new album, *Spoils of the Empire*, both set for release, *7 and 7 Is* seems to be firing on all cylinders once again.

Of course, with *7 and 7 Is*'s last release coming back in 2004, it's not surprising to hear that the lead up to the film and the new album hasn't been without some struggle.

"Lineup changes," Chia offers as the primary reason that *Spoils of the Empire* was so long in the making.

Foster agrees with the assertion, explaining that one of the group's original guitarists, Lance Kozak, split from *7 and 7 Is* after recording had already started, leaving the remaining four members—Foster, Chia, bassist Dave Foster and guitarist Damian Fraczek to carry on. Rather than continue with the original recordings, though, the band started over, restructuring the songs with Fraczek playing both guitar and keyboards on the sessions. (new member Rich Dimitriou joined the band after recording had been completed.)

At the same time as the album was being put through its paces, Foster had developed an interest in seeing Cuba, and with the help of a musician friend who had spent time working in Edmonton before landing in Montréal, he was able to visit the country, sparking the idea of *7 and 7 Is* embarking on a tour of Cuba.

"I went to Montréal in June and then in November he called and said, 'OK, I'm going [to Cuba] next week and you should come,'" Foster recalls. "And so I just went with him and I met his friends and they're all artists and musicians. He had come to see a *7 and 7 Is* show and he was telling his friends about it and his friends were saying, 'Oh, you should come down

PREVIEW

SAT, FEB 21 (7:15 PM)

**7 AND 7 IS ... UNA VEZ POR LA VIDA**

STANLEY A MILNER LIBRARY THEATRE, \$10

SAT, FEB 21 (AFTER PARTY)

**7 AND 7 IS**

NEW CITY, \$5

with the band and play here."

ONCE FOSTER RETURNED to Edmonton, a night at the bar with Chia and McIntosh sparked the idea to apply for a grant and make the film. As difficult as one might think a camera-laden trip into Cuba might be, Foster laughs that it wasn't all that difficult once the ball was rolling.

"That part was a lot easier than I expected," he admits. "I just thought it would be impossible to go down with a camera and be able to go into small communities and stuff, but really there were no restrictions. We even had it rolling right in the airport as soon as we landed, and nobody said anything or did anything. As soon as you have permission from the government, as soon as you have a letter that's stamped and signed, it gets you a lot of access."

"Yeah, a letter's golden," McIntosh nods.

Once the band and the crew—all-around artist Bryan Kulba joined them to document the trip in photos—landed on the island, the real fun began as the rock 'n' roll group set out on a DIY tour through the country. And right from the opening steps it was a journey fraught with bumps—like a claim ticket to pick up the band's drums when they arrived at 5:30 pm, at a department that closed its doors an hour earlier.

Foster says that initially the band's shoulders were slumping as they spent the first night in an illegal hostel and then endured several hours waiting around the airport the next day, vexed by a bureaucratic nightmare in a system where computers were absent and everything was recorded in stacks and stacks of papers.

"We're all like, 'Wow, this fucking sucks,'" Foster laughs. "But Drew was like, 'No, no, no, this is perfect. If it ran smoothly it would be boring.'"

AND SO THE FILM became a document of an indie rock band finding its way through the Cuban landscape. There have been high profile rock shows in the country before—Audioslave's 2005 concert perhaps the most well



known—but *7 and 7 Is* didn't play any massive shows and the group's stay was most definitely not detached from the lifestyle led by the general population. Instead, the musicians were on the ground level, and that was what McIntosh set out to capture on film. Foster says that the strangeness of it all negated any distractions that a camera might normally have caused the band.

"All these venues are courtyards where you're inside, but it's outside, and I remember it's nighttime, I'm singing and looking up and I can see the stars and this big butterfly flies in front of me and I just remember forgetting the lyrics for a second because it's so surreal," he reflects, adding, "and then five minutes later, a religious lady from the Santería walks in front while I'm singing. So the camera was [nothing], there was so much going on. I remember seeing bats when we were playing."

"It's such a neat lens because it's not Audioslave, it's not Sepultura—it's dudes that make music for the sake of making music," McIntosh adds. "Their primary motivation is to make music and not necessarily for contracts and fame and whatever, and when they went to do it they went without label support or even label recognition, so it's really interesting because there's no business side. It's just this rock 'n' roll odyssey, it's this expedition into

the great unknown."

"And the people living there who do what we do, we played in the venues that they play at and we took our equipment the way they did, so it's different—we didn't have a bunch of money and a bunch of people taking care of all this," Foster adds. "We preferred to do it the way they would do it there because then you get to see the way it really is."

IF THE CANADIAN travellers took away an appreciation for Cuban culture after getting down in the trenches with the kids over there, those same kids received an impressive gift from the visitors in return. Upon arriving back home, McIntosh and the band set up a group called Solidarity Rocks.

"Since we came back, we've been working with our friends down there and starting up this non-profit record label to be able to produce and publish Cuban bands' records and distribute them in North America, and that money goes into more opportunity for them to make stuff," McIntosh explains. "And we've had fundraising shows and we've raised money for gear, we've brought guitars and a recording studio down there—we've done all this and it's all come from this tour. The show that [the band is] playing upstairs at New City [after the film's premiere], we're just asking for a \$5 donation to

Solidarity Rocks. It's basically like throwing one beer in the hat for Cuban music. It's a nice thing, and this tour this film, it doesn't stop with that."

"It's pretty easy," Foster notes. "You go to a show, pay five bucks, but it can mean quite a bit to somebody else, to the artists there."

"We were there a couple of months ago in December, and Drew had made up these guitar picks for the Solidarity Rock thing," he continues. "We were in the square in Sancti Spiritus and I was talking to this rock kid and said, 'Here, take one of these picks,' and he's like, 'Hold on.' He pulls out his wallet and opens up the change thing, and pulls out this pick and he's like, 'You gave this to me a year ago and I use it everyday.'"

"And those guitar picks, I made 1000 of them and I brought 500 of them down there with me and I gave them to [a friend named] William," McIntosh picks up. "And William sent me a list of the cities where musicians are playing with these picks now, and it's literally clear across the country. Clear across the country musicians in Cuba are playing with these picks that came from a show at New City. And it means something because it's not just a guitar pick. First of all, they need a guitar pick, it's a basic need. But second of all it's this promise of more rock 'n' roll coming their way." ▽

# Pawn Shop

10551-82 Avenue {Upstairs!}  
780-432-5058

Thursday Feb 19th  
**Perpetrators**

4 Highballs & Pizzas \$10.00  
DOORS AT 8PM

40 Thieves  
Subcity Dwellers  
The Old Wives  
FEB 20

DD/MM/YYYY  
RAH RAH  
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**BEAST**  
FEB 21 - PAWN SHOP

FRIDAY FEBRUARY 27  
GOING BAND OF THE MONTH

RED RAM  
DJ SET BY JOUST

SATURDAY FEBRUARY 28TH  
FEBRUARY FEST  
ALONG WAY HOME  
MAPPING THE ESCAPE  
ON THE SIDEWALK BLENDING  
IN STARCH

DOORS AT 7:30  
5 BANDS \$10

# MUSIC WEEKLY

THE MUSIC WEEKLY  
LIVE MUSIC

## THU LIVE MUSIC

**AMBER'S BREWING COMPANY** Mercury Opera's Mardi Gras Silent Auction and Fundraiser Le Fuzz. Mercury Opera cast: 6-11pm: \$10 (adv): \$15 (door)

**ARND THEATRE** Hannam: 7:30pm: \$28 at TicketMaster, Arden box office

**ATLANTIC TRAP AND GILL** Derma Harvey Band

**BOOTS** 10242-106 St. 780 423 5014 • **BRIX BAR** 10030-102 St (downstairs), 780 428 1099 • **BUDDY'S** 11725B Jasper Ave, 780 488 6636 • **CASINO EDMONTON** 7055 Argyle Rd, 780 463 9467 • **CASINO YELLOWHEAD** 12464-153 St, 780 424 9467 • **CENTURY CASINO** 11303 Fort Rd, 780 643 4000 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 780 462 6565 • **CHROME LOUNGE** 132 Ave, Victoria Trail, 780 439 8675 • **CONVOCATION HALL** Arts Bldg, U of A, 780 492 3611 • **COPPERPOT RESTAURANT** Capital Place, 101, 9707-110 St, 780 452 7800 • **CROWN PUB** 10709-109 St • **DEVANEY'S IRISH PUB** 9013-88 Ave • **DRUID** 11606 Jasper Ave, 780 454 9928 • **DUSTER'S PUB** 6402-118 Ave, 780 474 5554 • **DVB TAVERN** 8307-99 St, www.DVBTAVERN.com • **ECO CAFE** Village at Pigeon Lake • **EDMONTON EVENTS CENTRE** WEM Phase III, 780 489 SHOW • **FIDDLER'S ROOST** 8908-99 St • **FILTHY MCNASTY'S** 10511-82 Ave, 780 918 1557 • **FLUID LOUNGE** 10105-109 St, 780 429 0700 • **4TH AND VINEWINE BAR** 11358-104 Ave, 780 497 7858 • **FOX DEN** 205 Carnegie Dr, St Albert, 780 451 8779 • **FRESH START CAFE** Riverbend Sq, 780 433 9623 • **FUNKY BUDDHA** 10341-82 Ave, 780 433 9676 • **GAS PUMP** 10166-114 St, 780 488 4841 • **GINGUR SKY** 15505-118 Ave, 780 913 4312/780 953 3606 • **HALO** 10538 Jasper Ave, 780 423 HALO • **HAVEN SOCIAL CLUB** 15120A (basement), Stony Plain Rd, 780 756 6010 • **HILLTOP PUB** 8220-106 Ave, 780 490 7359 • **HOLY TRINITY ANGLICAN CHURCH** 10037-84 Ave • **HOOLI-GANZ PUB** 10704-124 St, 780 452 1168 • **HULBERT'S** 7601-115 St, 780 436 1161 • **HYDEAWAY ALL AGES ART SPACE** 10209-100 Ave • **IRON BOAR PUB** 4911-51st St, Westaskin • **IVORY CLUB** 2940 Calgary Trail South • **J AND R'S** 4003-106 St, 780 436 4403 • **JAMMERS PUB** 11949-127 Ave, 780 451 8779 • **J AND R BAR AND GRILL** 4003-106 St, 780 436 4403 • **JEFFREY'S CAFE** 9640 142 St, 780 451 8890 • **JEKYLL AND HYDE PUB** and **RESTAURANT** Riverview Inn, 10209-100 Ave, 780 426 5381 (pub)/780 429 5081 (rest) • **JET NIGHTCLUB** 9221-34 Ave, 780 466 6552 • **JUBILEE AUDITORIUM** 11455-87 Ave, 780 429 1000 • **KAS BAR** 10444-82 Ave, 780 433 6768 • **L B'S PUB** 23 Akens Dr, St Albert, 780 460 9100 • **LEG-ENDS PUB** 6104-172 St, 780 481 2788 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 780 447 4495 • **LIVE WIRE BAR AND GRILL** 1107 Knotwood Rd, East • **LOOP LOUNGE** 367 St Albert Rd, St Albert, 780 460 1122 • **MCDUGALL UNITED CHURCH** 10025-101 St • **MEAD HALL** 10940-168A St • **MORANGO'S TEK CAFE** 10118-79 St • **MUTTART HALL** Alberta College, 10050 MacDonald Dr • **NEWCASTLE PUB** 6108-90 Ave, 780 490 1999 • **NEW CITY** 10081 Jasper Ave, 780 989 5066 • **NIKKI DIAMONDS** 8130 Gateway Blvd, 780 439 8006 • **NORTH GLENORA HALL** 13535-109A Ave • **NORWOOD LEGION** 11150-82 St, www.uptownfolkclub.ca 780 436 1554 • **O'BYRNE'S** 10616-82 Ave, 780 414 6766 • **180 DEGREES** 10730-107 St, 780 414 0233 • **ON THE ROCKS** 11730 Jasper Ave, 780 482 4767 • **OVERDRIVE NEIGHBORHOOD PUB** 6104-104 St, 780 439 9455 • **OVERTIME DOWNTOWN** 10304-111 St, 780 423 1643 • **OVERTIME SOUTH** Whitemud Crossing, 4211-106 St, 780 485 1717 • **PALACE CASINO-WEM** 8882-170 St, 780 444 2112 • **PARKLAND PUB** 63222, RR 272, Spruce Grove, 780 960 6871 • **PAWN SHOP** 10551-82 Ave, Upstairs, 780 432 0814 • **PLANET INDIGO-JASPER AVE** 11607 Jasper Ave • **PLANET INDIGO-ST ALBERT** 812 Liberton Dr, St Albert • **PLAY NIGHTCLUB** 10220-103 St • **QUEEN ALEXANDRA COMMUNITY HALL** 10425 University Ave, 780 288 8111 • **RED PIANO-PIANO BAR** 1638 Bourbon St, WEM, 8882-170 St, 780 486 7722 • **RED STAR** 10538 Jasper Ave, 780 428 0825 • **RENDEZVOUS PUB** 10108-149 St • **ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St • **ROSEBOWL/ROUGE LOUNGE** 10111-117 St, 780 482 5253 • **SECOND CUP-STANLEY MILNER LIBRARY** 7 St Winston Churchill Sq • **SABOR DIVINO** 10220-103 St, 780 757 1114 • **SECOND CUP** 12338-102nd Ave • **SECOND CUP-124 STREET** 12338-124 St, 780 451 7574 • **SIDELINERS PUB** 11018-127 St, 453-6006 • **SNEAKY PETE'S** 12315-118 Ave • **SPORTSWORLD** 13710-104 St • **STARLITE ROOM** 10030-102 St, 780 428 1099 • **STEEPS-OLD GLENORA** 12411 Stony Plain Rd, 780 488 1505 • **STEEPS TEA LOUNGE-COLLEGE PLAZA** 11116-82 Ave, 780 968 8105 • **STOLLI'S** 2nd Fl, 10368-82 Ave, 780 437 2293 • **SUEDE LOUNGE** 11808 Jasper Ave, 780 482 0707 • **UNION HALL** Argyle, 99 St, 780 702 2582 • **URBAN LOUNGE** 10544-82 Ave, 780 437 7699 • **WESTENO CHRISTIAN REFORMED CHURCH** 10015-149 St • **WILD WEST SALOON** 12912-50 St, 780 476 3388 • **WUNDERBAR** 8120-101 St, 780 436 2286 • **X-WRECKS** 9303-50 St, 780 486 8069 • **Y AFTERHOURS** 10028-102 St, 780 994 3256, www.yafterhours.com • **YESTERDAYS PUB** 112, 205 Carnegie Dr, St Albert, 780 459 0295

## BOYS

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACK DOG FREEHOUSE** Big Rock Thursdays. DJs spin on three levels

**BUDDY'S** Wet underwear contest with Mia Fellow, midnight, DJ West Coast Baby/Daddy

**FUNKY BUDDHA** Bingo with DJ S.W.A.G.

**FLUID LOUNGE** Girls Night out

**FUNKY BUDDHA** (WHYTE AVE) Requests with DJ Damian

**GAS PUMP** Ladies Nite. Top 40/dance with DJ Christian

**GRILL** Open Mic at the pub. hip hop open mic every Thursday night with host Yak Dollar P

**HAVE SOCIAL CLUB** Open jam 6:30pm

**HULBERT'S** Carty Fisher, Jessica Jalbert, 8pm, \$10 (door)

**JAMMERS PUB** Thursday open jam 7-11pm

**J AND R BAR AND GRILL** Open stage with the Poster Boys (pop/rock/blues), 8:30pm-12:30am

**JET NIGHTCLUB** Elipsa

**LB'S PUB** Open jam with Ken Storeyko, 9pm

**LIVE WIRE BAR AND GRILL** Open Stage Thursdays with Gary Thomas

**NORTH GLENORA HALL** Jam by Wild Rose Old Time Fiddlers

**O'BYRNE'S** Slowburn featuring The One4fives, 9:30pm-12am

**PAWN SHOP** The Perpetrators, The Wheat Pool, M ke Park Band, 8pm

**RED PIANO-PIANO BAR** Hottest dueling piano show featuring the Red Piano Players, 8pm-1am

**STALITE ROOM** (Johnny Cash tribute)

**STARLITE ROOM** (Ash Grunwald, 8pm release show)

## CLASSICAL

**WINSPEAR CENTRE** 7th St. 780 436 1554 and Shades of Music. Edmonton Symphony Orchestra, William Eddins (host), Gary Kulesha (Canadian composer), Jon Kimura Parker (piano), Elizabeth Koch (flute), Martin Riseley (violin), 7:30pm, BMO Nesbitt Burns Afterthoughts, following the performance in the Main Lobby

**WINSPEAR CENTRE** 7th St. 780 436 1554 Edmonton Symphony Orchestra, William Eddins (conductor and harpist), Gary Kulesha (conductor), Jon Kimura Parker (piano), Elizabeth Koch (flute), Martin Riseley (violin), 7:30pm, BMO Nesbitt Burns Afterthoughts, following the performance in the Main Lobby

## DIS

**BANK UPON THE ROCKS** Thursdays: 9:17 The Bounce, Nestor Delano, Luke Morrison

**BAR-B-BAR** DJ James; no cover

**BAR WILD** Bar Wild Fridays

**BLACK DOG FREEHOUSE** Friday DJs spin Woodtop and Main Floor. Eclectic jams with Navine-indie, soul, motown, new wave, electro, Underdog: Perverted Fridays: Punk

and Ska from the '60s '70s and '80s with Fathead

**BOOTS** 10242-106 St. 780 423 5014

**BUDDY'S** We made 'em famous! Eddy Toonflash, come early to a hnsup, no cover before 10pm

**CHROME LOUNGE** Platinum VIP Fridays

**EMPIRE BALLROOM** Rock, hip house, mash up, no minors

**ESMERELDA'S** Ezrie Freakin Fridays: Playing the best in count

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Damian

**GAS PUMP** Top 40/dance with Christian

**HALO** Mod Club: indie rock, new wave, Brit pop, and '60s soul with Blue Jay, DJ Travvy D; no cover before 10pm; \$5 (after 10pm)

**GINGUR** Ladies Room with B Squad, DJ DB the Teacher

**LEVEL 2 LOUNGE** Hypnotic Frisky Breakfast, house, progressive electro with Groovy Curvy, DJ I

**NEWCASTLE PUB** Fridays: dance mix with DJ Donovan

**NEW CITY LKWD LOUNGE** Anarchy Adam (Punk)

**OVERTIME BOILER AND TAP ROOM SOUTH** Retro to New rock, R&B, urban and dance with Mikee, 9pm-2am, no cover

**PLAY NIGHTCLUB** The first her the queer community to open a decade with DJ's Alex Brown and Eddie Toonflash, 9pm (door), \$5 www.playnightclub.ca

**RED STAR** Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

**ROUGE LOUNGE** Solice Fridays

**SPORTSWORLD INLINE AND ROLLER SKATING DISCO** Top 40 Request with a mix of Retro and Disco; 7-10:30pm; www.sportsworld.ca

**STOLLI'S** Top 40, R&B, house with People's DJ

**STONEHOUSE PUB** Top 40 with Tysin

**SUEDE LOUNGE** DJ Nic E Rivers every Friday

**TEMPLE** T.G.I. Psydays, 9pm

**WUNDERBAR** Fridays with the Girls, DJ Avander and DJ Tom

**Y AFTERHOURS** Foundation Friday

# VENUE GUIDE

600TS 10242-106 St, 780 423 5014 • BRIX BAR 10030-102 St (downstairs), 780 428 1099 • BUDDY'S 11725B Jasper Ave, 780 488 6636 • CASINO EDMONTON 7055 Argyle Rd, 780 463 9467 • CASINO YELLOWHEAD 12464-153 St, 780 424 9467 • CENTURY CASINO 11303 Fort Rd, 780 643 4000 • CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 780 462 6565 • CHROME LOUNGE 132 Ave, Victoria Trail, 780 439 8675 • COAST TO COAST PUB AND GRILL 5552 Calgary Trail, 780 439 8675 • CONVOCATION HALL Arts Bldg, U of A, 780 492 3611 • COPPERPOT RESTAURANT Capital Place, 101, 9707-110 St, 780 452 7800 • CROWN PUB 10709-109 St • DEVANEY'S IRISH PUB 9013-88 Ave • DRUID 11606 Jasper Ave, 780 454 9928 • DUSTER'S PUB 6402-118 Ave, 780 474 5554 • DVB TAVERN 8307-99 St, www.DVBTAVERN.com • ECO CAFE Village at Pigeon Lake • EDMONTON EVENTS CENTRE WEM Phase III, 780 489 SHOW • FIDDLER'S ROOST 8908-99 St • FILTHY MCNASTY'S 10511-82 Ave, 780 918 1557 • FLUID LOUNGE 10105-109 St, 780 429 0700 • 4TH AND VINEWINE BAR 11358-104 Ave, 780 497 7858 • FOX DEN 205 Carnegie Dr, St Albert, 780 451 8779 • FRESH START CAFE Riverbend Sq, 780 433 9623 • FUNKY BUDDHA 10341-82 Ave, 780 433 9676 • GAS PUMP 10166-114 St, 780 488 4841 • GINGUR SKY 15505-118 Ave, 780 913 4312/780 953 3606 • HALO 10538 Jasper Ave, 780 423 HALO • HAVEN SOCIAL CLUB 15120A (basement), Stony Plain Rd, 780 756 6010 • HILLTOP PUB 8220-106 Ave, 780 490 7359 • HOLY TRINITY ANGLICAN CHURCH 10037-84 Ave • HOOLI-GANZ PUB 10704-124 St, 780 452 1168 • HULBERT'S 7601-115 St, 780 436 1161 • HYDEAWAY ALL AGES ART SPACE 10209-100 Ave • IRON BOAR PUB 4911-51st St, Westaskin • IVORY CLUB 2940 Calgary Trail South • J AND R'S 4003-106 St, 780 436 4403 • JAMMERS PUB 11949-127 Ave, 780 451 8779 • J AND R BAR AND GRILL 4003-106 St, 780 436 4403 • JEFFREY'S CAFE 9640 142 St, 780 451 8890 • JEKYLL AND HYDE PUB and RESTAURANT Riverview Inn, 10209-100 Ave, 780 426 5381 (pub)/780 429 5081 (rest) • JET NIGHTCLUB 9221-34 Ave, 780 466 6552 • JUBILEE AUDITORIUM 11455-87 Ave, 780 429 1000 • KAS BAR 10444-82 Ave, 780 433 6768 • L B'S PUB 23 Akens Dr, St Albert, 780 460 9100 • LEG-ENDS PUB 6104-172 St, 780 481 2788 • LEVEL 2 LOUNGE 11607 Jasper Ave, 2nd Fl, 780 447 4495 • LIVE WIRE BAR AND GRILL 1107 Knotwood Rd, East • LOOP LOUNGE 367 St Albert Rd, St Albert, 780 460 1122 • MCDUGALL UNITED CHURCH 10025-101 St • MEAD HALL 10940-168A St • MORANGO'S TEK CAFE 10118-79 St • MUTTART HALL Alberta College, 10050 MacDonald Dr • NEWCASTLE PUB 6108-90 Ave, 780 490 1999 • NEW CITY 10081 Jasper Ave, 780 989 5066 • NIKKI DIAMONDS 8130 Gateway Blvd, 780 439 8006 • NORTH GLENORA HALL 13535-109A Ave • NORWOOD LEGION 11150-82 St, www.uptownfolkclub.ca 780 436 1554 • O'BYRNE'S 10616-82 Ave, 780 414 6766 • 180 DEGREES 10730-107 St, 780 414 0233 • ON THE ROCKS 11730 Jasper Ave, 780 482 4767 • OVERDRIVE NEIGHBORHOOD PUB 6104-104 St, 780 439 9455 • OVERTIME DOWNTOWN 10304-111 St, 780 423 1643 • OVERTIME SOUTH Whitemud Crossing, 4211-106 St, 780 485 1717 • PALACE CASINO-WEM 8882-170 St, 780 444 2112 • PARKLAND PUB 63222, RR 272, Spruce Grove, 780 960 6871 • PAWN SHOP 10551-82 Ave, Upstairs, 780 432 0814 • PLANET INDIGO-JASPER AVE 11607 Jasper Ave • PLANET INDIGO-ST ALBERT 812 Liberton Dr, St Albert • PLAY NIGHTCLUB 10220-103 St • QUEEN ALEXANDRA COMMUNITY HALL 10425 University Ave, 780 288 8111 • RED PIANO-PIANO BAR 1638 Bourbon St, WEM, 8882-170 St, 780 486 7722 • RED STAR 10538 Jasper Ave, 780 428 0825 • RENDEZVOUS PUB 10108-149 St • ROBERTSON-WESLEY UNITED CHURCH 10209-123 St • ROSEBOWL/ROUGE LOUNGE 10111-117 St, 780 482 5253 • SECOND CUP-STANLEY MILNER LIBRARY 7 St Winston Churchill Sq • SABOR DIVINO 10220-103 St, 780 757 1114 • SECOND CUP 12338-102nd Ave • SECOND CUP-124 STREET 12338-124 St, 780 451 7574 • SIDELINERS PUB 11018-127 St, 453-6006 • SNEAKY PETE'S 12315-118 Ave • SPORTSWORLD 13710-104 St • STARLITE ROOM 10030-102 St, 780 428 1099 • STEEPS-OLD GLENORA 12411 Stony Plain Rd, 780 488 1505 • STEEPS TEA LOUNGE-COLLEGE PLAZA 11116-82 Ave, 780 968 8105 • STOLLI'S 2nd Fl, 10368-82 Ave, 780 437 2293 • SUEDE LOUNGE 11808 Jasper Ave, 780 482 0707 • UNION HALL Argyle, 99 St, 780 702 2582 • URBAN LOUNGE 10544-82 Ave, 780 437 7699 • WESTENO CHRISTIAN REFORMED CHURCH 10015-149 St • WILD WEST SALOON 12912-50 St, 780 476 3388 • WUNDERBAR 8120-101 St, 780 436 2286 • X-WRECKS 9303-50 St, 780 486 8069 • Y AFTERHOURS 10028-102 St, 780 994 3256, www.yafterhours.com • YESTERDAYS PUB 112, 205 Carnegie Dr, St Albert, 780 459 0295

# Picking bones

## The Boss goes after the wrong target

**MUSIC** **ENTER SANDOR**  
STEVEN SANDOR  
www.vueweekly.com

Ticketmaster sure takes it in the teeth. Fifteen years ago, Pearl Jam turned all of its fans' opinions against the company when it took TM all the way to a US federal antitrust inquiry over service charges and how the ticketing giant had exclusivity deals with arenas and venues throughout the United States.

Now, Bruce Springsteen is leading another grassroots protest by publicly stating his annoyance that Ticketmaster openly advertised its TicketsNow service for marked-up tickets to his shows.

"We perceive this as a pure conflict of interest," wrote Springsteen on his website. "Ticketmaster is there to ensure that we have a good, fair sale of our tickets at their face value plus normal ticketing charges. TicketsNow is supposed to be a secondary site where people who already have tickets may exchange, trade and, unfortunately, speculate with them."

The pressure got to the point where Ticketmaster openly apologized for redirecting fans. I am not sure, though, that the apology was really warranted.

I'm not going to flat out say the Boss is wrong. But I will state that his criticism is misguided. Let's get this straight. Ticketmaster is not a promoter. It does not put on shows. The base ticket price printed on the ticket is money that goes to the promoter of the show, whether it be a giant like LiveNation or a small independent Edmonton promoter putting on a show at a club. From that money, the promoter pays bands, insurance costs, security, equipment costs—the list goes on. Ticketmaster's relationship begins and ends by being the selling point for tickets. It makes its living on service charges. Whether the charges are onerous or not are up for discussion—just like we can complain about service charges from our banks or on our utility bills.

**YES, THERE ARE PLANS** in the works for LiveNation to try and swallow TM. (By the way, on his website, Springsteen makes it known that he opposes the merger). But the only way US regulators in a new, Obama regime would allow that to happen was if there continued to be a separation between the ticketing and promotions business.

And I don't have an issue that Ticketmaster offers a service, much like eBay, where people who have tickets can sell

them for a higher price. Ticketmaster doesn't set those prices—the sellers do. Again, TM makes its money on the service charges on said marked-up tickets. Considering that there are so many black-market ticket websites out there, as well as legitimate services that offer marked-up tickets, is it not unfair to criticize TM for getting in the game? Want TM to stop selling tickets? Well, start going after people selling their tickets on eBay or a number of other sites.

Really, the issue here is—why do so many scalpers ... whoops ... people who have extra tickets to sell—have large blocks of tickets before the ticket booth opens? Well, the real issue is all of the front-of-the-line promotions that are offered. If Ticketmaster does have a major sin, it's allowing members or holders of a specific credit card special access to early ticket buys. My attitude has always been that the person who camps out in front of the ticket booth deserves the chance to buy the best seats in the house, not to show up at the wicket to be told that there are only a few nosebleeds available.

The Boss chose an easy target. What he really should have done was call out all the people buying up blocks of tickets to sell them for killer mark-ups. But, that might put him in the unenviable situation of being seen as someone who goes after his own fans. And, well, hey only Metallica does that, right? ▽

*Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.*

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**BROCK B&B** The Sinners, The Yells, Violator, 9pm (door), \$10 (door)

**CARROT** Open mic Saturdays, 7-10pm, free

**CASINO EDMONTON** Suite 33 (pop/rock)

**CASINO YELLOWHEAD** Stars (live show)

**CENTURY CASINO** The Yardbirds, \$39.95/\$49.95 at TicketMaster, Century Casino 643 4000, reserved seating

**CROWN PUB** Acoustic Open Mic with Marshall Lawrence and Tim Hanwell, 1-30pm (sign-up), 2-5pm

**DIVE TAVERN** Live music every Sat, 9pm, \$5

**EARLY STAGE SALOON-STONY PLAIN** Saturday Live Music

**FOX DEN** Slowburn featuring The Jivefives, 9pm-1am, no cover

**HAVEN SOCIAL CLUB** Dave Hudson, guests, 8-30pm

**HILLTOP PUB** Open Stage/mic hosted by Sally's Krackers, 9pm

**HULBERT'S** Stephanie Bosch with Michael Amurati, 8pm; U22 Presents / \$10 (door)

**HYDEAWAY** All Ages Art Space: Darren Frank, Toy Singers, Monique Laflamme, The Argument

**IRON HORSE PUB** Jazz in Wetaskiwin featuring jazz trio the 1st Saturday each month; this month: The Don Berner Trio, 9pm, \$10

**IVORY CLUB** Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

**JAMMERS PUB** Saturday open jam, 3-7 30pm; country/rock band 9pm-2am

**JERREY'S** Bullies of Basin Street (New Orleans jazz band), \$15

**JERREY AND HYDE PUB** Headwind (classic pop/rock), 9pm, no cover

**JET NIGHTCLUB** Elipso

**KU'S PUB** Open mic every Saturday afternoon hosted by Gord MacDonald, 4-30-9pm

**MACAMINES**

10555 Whyte Ave

The Walking Eyes Sideshow, 4pm; free

**MORANGO'S TEX-CAFE** Saturday

**MURRIETA'S** Terry Jorden (piano), 8pm

**NEWCASTLE PUB** The Herbs, 9pm-1am, \$10

**O'BRYNE'S** Live Band Saturday 9-7pm, DJ 9-30pm

**100 DEGREES** Dancehall and Reggae night every Saturday

**NORWOOD LEGION** Jp Town Folk Club Winterfest **Main Stage:** Jerry Weston, Cary Fisher, Glenn Eilers (11am-12), Tim Chaslaton, Alex Boudreau, Camie Hymrw (12-1), Ron Taylor, Bill Werthman, Andy Northrup (1-2), Northern Bluegrass Circle's Cabin Fever (2-3), Murray Schneider, Steve Feams, Murel Scott (3-4), Roy and Audrey Stewart (4-5), Twisted Pickers, Brian Parsons, Steve Gosse (5-6), Bunkeye (6-7), Brett Kissel (8-9), Skip Ewing (9-11pm); **Lounge:** Rob Allen, Chuck Seto, Don E. Scott (11:30am-12:30), David Ward Andy Donnelly, Lionel Rault (12:30-1:30), Caitara (1:30-2:30), Brian Champagne, Darryl Matthews, Mike Ehlers (2:30-3:30), Cindy Pearce, Laura Bachynski, Terry Knutson (3:30-4:30), Rock and Flower (4:30-5:30), John Spear, Jay Willis (5:30-6:30), Jan Baker with Jim, Gord Matthews (6:30-7:30), Rick Garvin (7:30-8:30), U-22's Kasey Kulyk, Devon Belcourt, Daniel Moir (8:30-9:30), Chloe Albert, Martin Kerr (9:30-10:30pm), \$25 (weekend) at Norwood Legion, Mythes Music, Southside Sound, www.uptownfolkclub.ca, 780.436.1554

**ON THE ROCKS** Bonafide with DJ Wil, 9pm

**PALACE CASINO (WEM)** The RB 4's

**PARKLAND PUB** Mr Lucky (blues, roots), 9pm-1am; no cover

**PAWN SHOP** DD/MM/YYYY, Sylvie, Desiderata, 9pm

**QUEEN ALEXANDRA COMMUNITY HALL** Northern Lights Folk Club: Penny Lang, Carl Lottberg (classical guitar), 7pm (door), 8pm (show), \$18 (adv at TIX on the Square, Acoustic Music, Mythe's Music/\$22 (door); www.uptownfolkclub.ca

**RED PIANO-PIANO BAR** Hottest duelling piano show featuring the Red Piano Trio, 9pm-1am

**RENDEZVOUS PUB** Harpaze Falls, The Kill Deers, Self Evolution

**RIVER CREE RESORT** Led Zepplin (Led Zepplin tribute)

**STARLINE** 8pm

10555 Whyte Ave

The Walking Eyes Sideshow, 4pm; free

**MORANGO'S TEX-CAFE** Saturday

\$15 at TicketMaster, Blackbyrd

**URBAN LOUNGE** Crush

**WILD WEST SALOON** Appolosa

**YARBIRD SUITE** Petr Cancura Quartet's People Music, 8pm (door), 9pm (show), \$14 (member)/\$18 (guest) at TicketMaster

## CLASSICAL

**ARDEN THEATRE** Broadway on Fire: Cantillon Choirs, 7-30pm, \$15 (student)/\$30 (adult) at TIX on the Square, door

**WESTEND CHRISTIAN REFORMED CHURCH** Stones' Kokopelli Choir, 2pm and 7pm, \$18 (adult)/\$15 (student/senior) at TIX on the Square, door

**WATSON CENTRE** Landmarks Masters: Bach and Beethoven: Edmonton Symphony Orchestra: William Eddins (conductor and harpsichord), Gary Kulesha (conductor), Jon Kimura Parker (piano), Elizabeth Koch (flute), Martin Ruseley (violin), 8pm, Symphony Prelude, 7-15pm, Upper Circle (Third Level) Lobby

## DJs

**BLACK BOX FREEHOUSE** DJs on three levels: Main Floor: Menace Sessions: alt rock/electro/trash with Miss (live show)

**BUDDY'S** Undie night for men only: free pool and toumney, DJ Arrowchaser

**EMERALDA'S** Super Parties: Every Sat a different theme

**FLUID LOUNGE** Saturdays: Gone Gold Mash-Up: with Harman B and DJ Kwake

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ

**GINGUR SKY** Soulout Saturdays

**HALO** For Those Who Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, Ari Rhades

**LEVEL 2 LOUNGE** Sizzle Saturday DJ Groovy Cury and guests

**NEWCASTLE PUB** Saturdays: Top 40, requests with DJ Shari

**NEW CITY LIKVID LOUNGE** Punk Rawk Saturdays with Todd and Alex

**NEW CITY SUBURBS** Saturdays: Suck with Greg Gory and BlueJay

**PLANET INDIGO-JASPER AVENUE** Suggestive Saturdays: breaks electro house with PI residents

**RED STAR** Saturdays: indie rock, hip hop, and electro with DJ Hot Philly and guests

**RENDEZVOUS** Survival metal night

**SPORTSWORLD BOLLIESA TWO DISCO** Sportsworld: indie and roller skating, disco: Top 40 Request with a mix of retro and disco: 1-4 30pm and 7-10 30pm, www.sports-world.ca

**STOLLS ON WHYTE** Top 40, R&B, house with People's DJ

**SUEDE LOUNGE** The Finest Underground House with DJ Nic-E every Saturday

**TEMPLE Oh Snap!** Every Saturday: Cobra Commander and guests, 9pm

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## CLASSICAL

**ROCK MOUNTAIN AMERICAN CHURCH** Melodies for a Winter Day: Song, clarinet, piano with Judith Richardson (soprano), John Mahon (clarinet), and Robin Phillips (piano), 3pm, donation

**MCDONOUGH UNITED CHURCH** Underground to Freedom: Edmonton Metropolitan Chorus, David Garber (conductor), Junetta Jamerson (solo/guest conductor), Quentin Brown (piano), Dave Olson (bass), and Reno Guimond (drums), 3pm, tickets at TIX on the Square

**ROBERTSON-WESLEY BRITISH CHURCH** Edmonton Schoolboys Alumni Band, 2pm, \$10 at the Church office, door

## DJs

**BACKSTAGE TAP AND GRILL** Industry Night: with Atomic Improv, Jamboni and DJ Tim

**BLACK BOX FREEHOUSE** Afternoons: Phil, 2-7pm, Main Floor: Go To Give It Up: Funk, Soul, Motown, Disco with DJ Red Dawn

**BUDDY'S NIGHTCLUB** Latest and greatest in House, Progressive and Trip-Hop, Rudy Electro, 10pm-2 30am, guest DJs inquire at kelly@chicco.com

**GINGUR** Ladies Industry Sundays

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# Disco not disco, art not art

MUSIC

## BACKLASH BLUES

ROLAND HEMERTER  
roland@vancouverweekly.com

Performance art is such an open-ended proposition, it's hard to pinpoint when someone has failed and when they've succeeded. Perhaps you can consider the people who even think about this tenet of live music as successful by appearance, but attendance isn't merely what constitutes acceptance of the project or cognisance of current industry mechanics. The exciting part of performance art is that you don't know what's happening, you don't know the rules and you don't know the time period in which these rules are active. So how can you control its distribution?

The current social climate can't resist considering Joaquin Phoenix and his rap fantasy, but so many people have perceived his career change as a direct social experiment that they immediately lose perspective on what he actually plans to do. His recent interview with David Letterman is watercooler fodder to the highest degree, a seemingly unassuming artist

thwarted by an on-alert establishment rep, a leering straight man who couldn't understand the outer reaches.

Really, it's no different than the hip aspirations of former white non-rap dudes such as *Beverly Hills 90210*'s Brian Austin Green. The idea of the white rapper is still crazy enough to attract currency against conscious types like Slug and question the commercial ramifications of artists like new emcee Asher Roth. It's OK if a white rapper is a punch line (Vanilla Ice) or an established artist (MC Serch), but if he openly approaches newfound relevance, it's somehow still instantly a joke.

Therein lies the rub of performance art in music. Some feel that if you interact with the audience to a certain degree, that represents a performance artist's perspective. Whether it's a call-and-response jam or a mosh pit, direct interaction with the audience is still woefully uncommon with live musicians. If you perceive New Jersey intellectual MC Paul Barman as performance art, it's easier to stomach his scholastic approach, his developed wit in conjunction with avoidance of societal norms. Nerdy isn't such an occupational hazard in rap if it's seen as a response to the status quo.

BUT IF A BAND is completely unaffiliated by expectations or connection to any one person, does that make it a group less relevant than someone whose act is dependent on human possibility? Basketball player Shaquille O'Neal did an interpretative dance routine with breakdance crew the Jabberwockies as his means of introducing himself during the NBA All-Star Game. Whether this is a knowing stab at cultural relevance for a fading career or not, it says a lot about Shaq's willingness to let action outside of his work determine his social currency.

Allen Iverson cut his cornrows off during the same All-Star weekend, leading to many bloggable conversations about his role in street culture and his seeming willingness to shirk responsibility as the NBA's de facto outsider persona. But is this also a piece of performance art, an attempt at using hair length as an overlying representation of inner peace or paradigm shift from excitable character to conceding role player? Every action has an equal reaction, so what does that mean for you when you get headbutted by a punk singer? ▽



REVUE / FRI FEB 13 / DEAD JESUS / PAWN SHOP

See more photos and read Gravy's review at vancouverweekly.com

Sundays with Neighbourhood Rats

EVERETT DEPARTMENT Industry Night: Requests with DJ Bo

WUNDERBAR Sundays DJ Gallateia and XS, guests, no cover

MON  
LIVE MUSIC

BLACK DOG FREEHOUSE Mondays: live music monthly, no cover

BLUES ON WHYTE Jack de Keyser  
DEVIL'S IRISH PUB stage Mondays with different songwriters hosting each week, presented by Jimmy Whiffen of Hole in the Gunter Productions. 8-12

HAVEN SOCIAL CLUB Jazz Night, 7pm, \$10 (door/\$5 (student))

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 9pm-12am

DJS

BAR WILD Bar Gone Wild Mondays Service Industry Night, no minors 9pm-2am

BLACK DOG FREEHOUSE Mondays: live music monthly, no cover

Hookah and Rear Admiral Saunders

BUDDY'S HOPKINSON 10-11 Electro latest and greatest in House, Progressive and Trp-Hop; 12am-2:30am; interested guest DJs inquire at kelly@michetti.com, karaoke with Tizzy, amateur strip contest; 9pm-12:30m

FLIGHT MASTERS' CLUB Mondays: with DJ S W A G

FLUID LOUNGE Mondays: with DJ S W A G

NEW CITY LUKWID LOUNGE Daniel and Fowler (eclectic tunes)

TUE  
LIVE MUSIC

BLUES ON WHYTE Jack de Keyser

BRUX BAR Big Rock Untapped and Unplugged Tuesdays with Calvin McElroy, 9pm (door); free (before 10pm/\$5 (after 10pm))

DRINK MASTER AVE Thursdays with Chris Wynters

4TH AND VINE WINE BAR Slowburn (stripped down), 8-10pm

LB'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am, featuring guests Zeek Ammar; hosted by Mark Ammar and Noel (Big Cat) Mackenzie, this week featuring Angela Mackenzie

NEW CITY Agent Orange (punk/surf), On the Brink, Better Off Dead, no minors; 9pm (door)

DEVIL'S IRISH PUB Mondays: with DJ S W A G

RED PLANET FRANK BAR Mondays: with DJ S W A G

SECOND CUP-124 STREET Open mic every Tue, 8-10pm

SECOND CUP STANLEY MILNER LIBRARY Open mic every Tue, 7-9pm

SIDELINERS PUB Tuesday All Star Jam with Alicia Tart and Rickey Sidecar; 8pm

YARDBIRD SUITE Tuesday Nights Jam Sessions: Kent Sangster Quartet (Kent Sangster - sax, Jim Head - guitar, Mike Lunt - bass, Jamie Cooper - drums); 7:30pm (door)/8pm (show), \$4 (member)/\$4 (guest)

DJS

BLACK DOG FREEHOUSE Mondays: live music monthly, no cover

BUDDY'S Free pool and tourney, DJ Arrowchaser; 9pm

ESMERALDA'S Retro every Tue; no cover with student ID

FLUID LOUNGE Mondays: with DJ S W A G

GINGER SKY Bashment Tuesdays Reggae music, no cover

RED STAR Tuesdays Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD ONLINE AND AND ROLLER SKATING DISCO

Retro Night; 7-10:30pm, www.sports-world.ca

WED  
LIVE MUSIC

BLACK DOG FREEHOUSE Main Floor: Glitter Gulch Wednesdays: live music once a month

BLUES ON WHYTE Jack de Keyser

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URBAN LOUNGE Jesse Dev (acoustic); free

WILD WEST SALOON Billy Ringo

DJS

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BUDDY'S Hump day with DJ Sexu

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# FOUNDATION CONCERTS

# VOICES

FEBRUARY

HE YDEAWAY LL GES

DD/MM/YYYY

# ARK ELLS WAKING EYES

# BEAST

KIDZ HAVING FUN JOUS

ten  
second  
epic

GREATER THAN GIANTS  
1964-65

# THE JIMMY SWIFT BAND

## PLUS QUESTS TEE SOULICITORS



# JAMES HUNTER

WITH SPECIAL GUEST



# K'NAAN

# BONNIE 'PRINCE' BILL

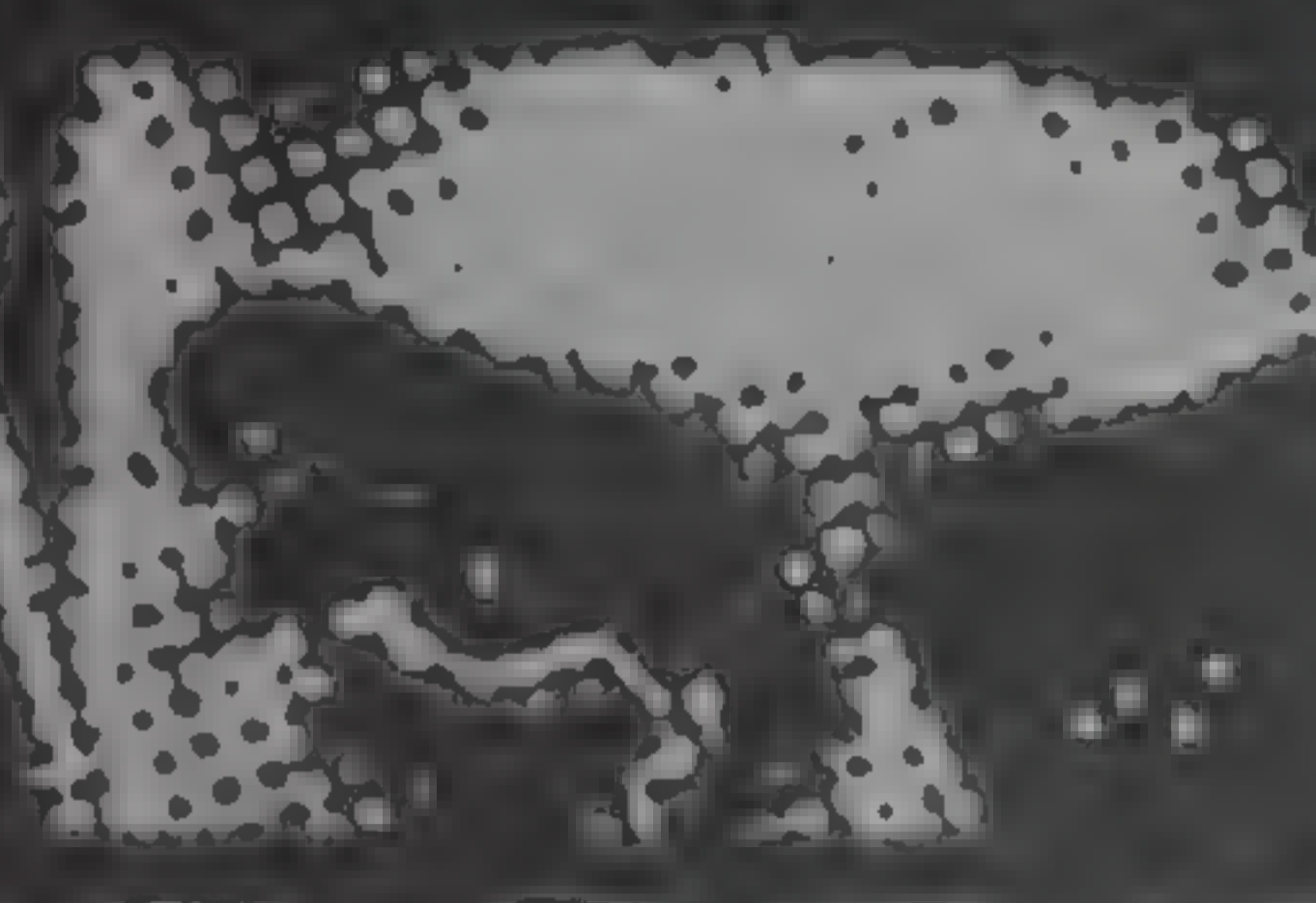


THE BOSTON  
PILLARS &  
TONGUES



**VITAMINS  
FOR YOU  
+ GUESTS**

**THE GENIUS OF THE WOL**



**CHAZA**

with THE JOE, LOCATION REVOLUTION, TOUCH & KATO, AND DIS SHOOTTOP & HITDAIRON

# great lake swimmers

HUS KATE MALI



# FRactal Pattern

*The* TEAM BUILDING, PROVINCIAL ARCHIVES *And* SWEATER CONT.

Proceeds will go towards community development in the Bosawas in Nicaragua

\_\_\_\_\_

# HYLOZOISTS

## THE DEEP DARK WOOD

...AND WITH GUESTS THE WHEAT PO

THURSDAY APRIL 10

NOMEANSNO

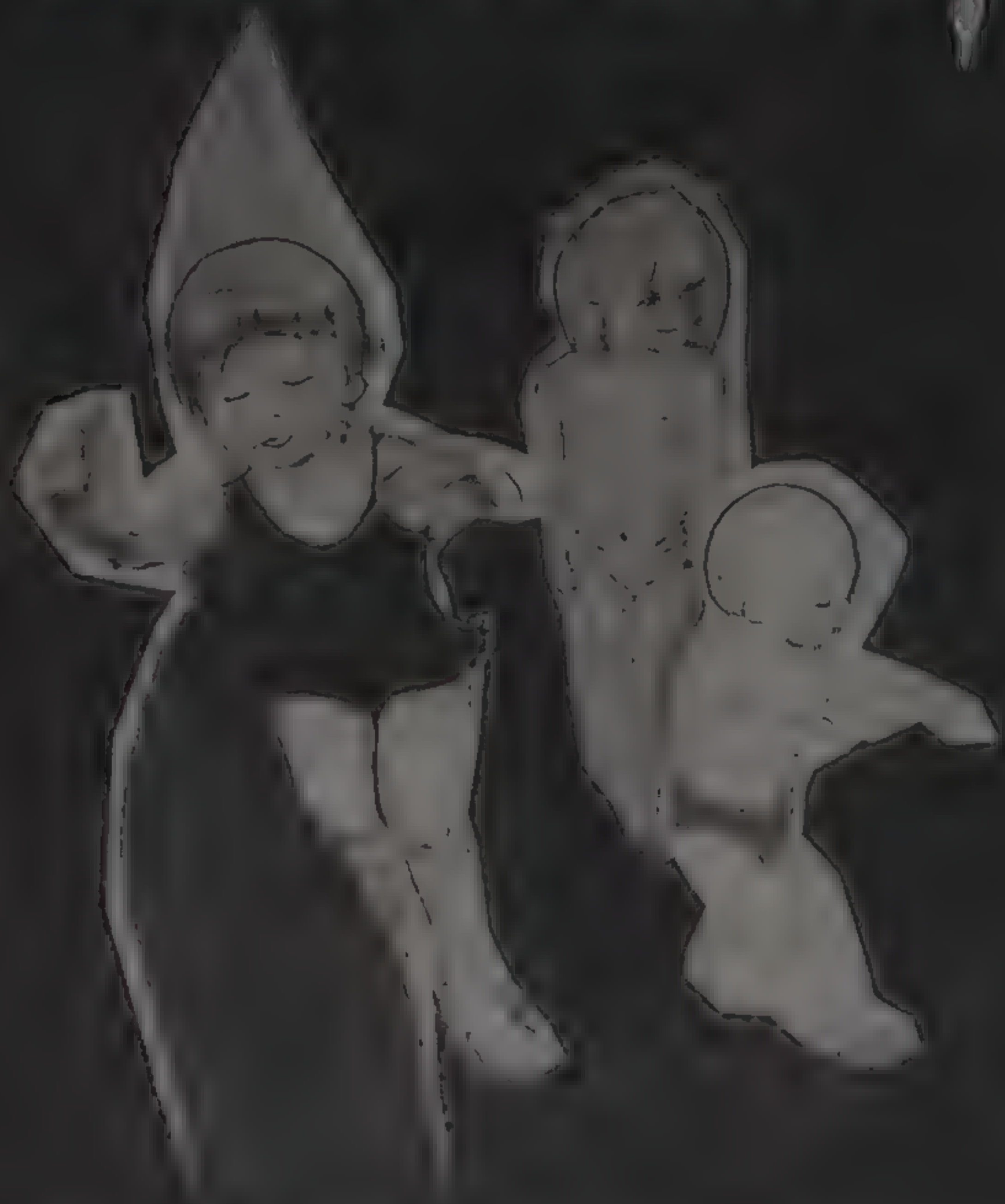
APRIL 3-HEY ROSETTA! •GUESTS  
APRIL 4-CONNIE KALDOR ON SALE FRI FEB 20 AT 10AM  
APRIL 6-AIDS WOLF •SHEARING PINX •THE FAMINES  
APRIL 7-GUY CLARK & SLAID CLEAVES  
APRIL 8-HEY OCEAN! •SPIRAL BEACH...TIX ON SALE FEB 23 AT  
APRIL 12-FUCKED UP...TIX ON SALE FEB 20 AT 10AM  
APRIL 27-OHBIJOU...TIX ON SALE FEB 20 AT 10AM  
MAY 1- THE HANSON BROTHERS  
MAY 14-JOEL PLASKETT...TIX ON SALE FEB 20 AT 10AM  
MAY 18- VIDEO GAMES LIVE- JUBILEE AUDITORIUM  
MAY 27- TV ON THE RADIO-

FOR COMPLETE LISTINGS AND MORE, NEED TO

**FOUNDATIONCONCERTS.COM**

JUST ANNOUNCED - ON SALE FRIDAY AT 10 AM

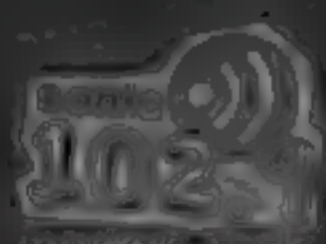
# Wintersleep



**MARCH 31 - STARLITE ROOM**

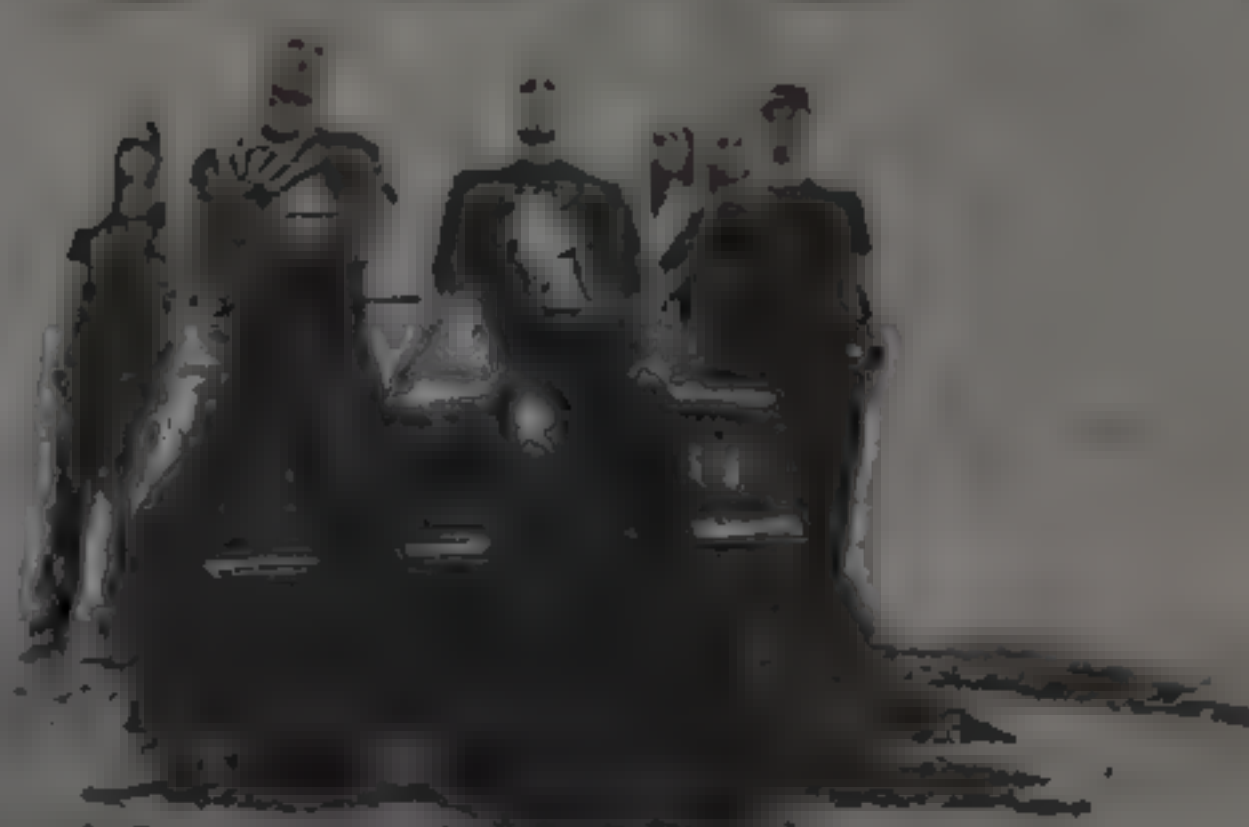
18+ 10 REQ. - DOORS 8 PM

LIMITED TICKETS AT BLACKBYRD & LISTEN



# SOIL WORK

WITH DARKANE  
AND GUESTS



**FRIDAY FEBRUARY 27**

**STARLITE ROOM**

DOORS 8 PM - NO MINORS  
TICKETS ALSO AT BLACKBYRD



# UNDERØATH

LOST IN THE SOUND OF DEPRESSION



With Special Guest

*The Almighty*  
**Norm Jean**

INNERPARTYSYSTEM

**MARCH 10**  
**EDMONTON EVENT CENTRE**

DOORS 7 PM - ALL AGES

TICKETS ALSO AT BLACKBYRD



SONIC 102.9  
EDMONTON'S #1 RATED RADIO STATION

# DESTRUCTION KRISIA MANTIK RITUAL

**MARCH 16**  
**STARLITE ROOM**

DOORS 8 PM - NO MINORS

TICKETS ALSO AT BLACKBYRD

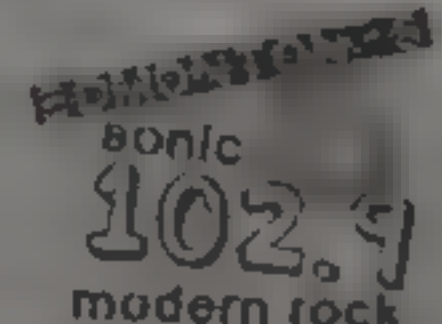


# PLAIN WHITE T'S

WITH GUESTS THE FEBRUARYS

**MARCH 22 - STARLITE ROOM**

DOORS 7 PM - ALL AGES - TICKETS ALSO AT BLACKBYRD



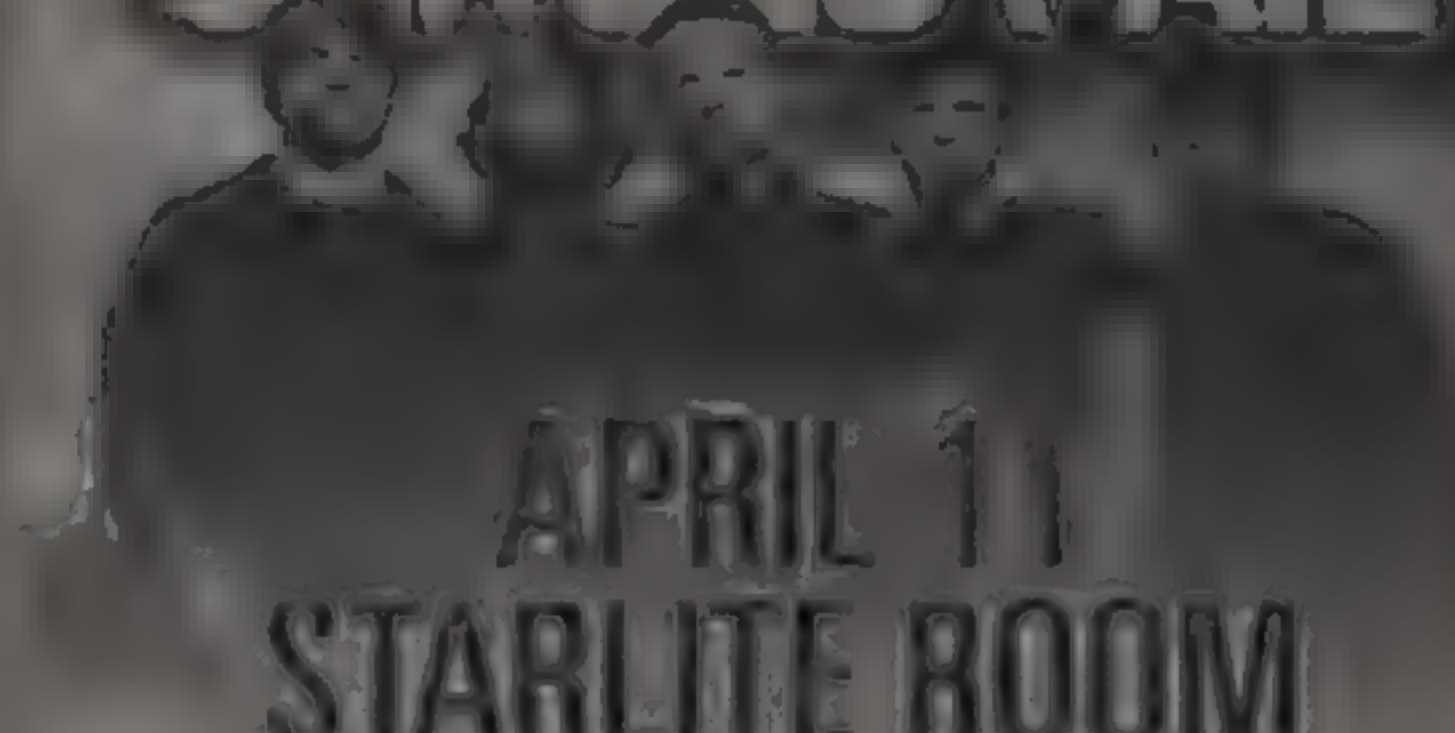
# THE HAUNTED NORTH AMERICA

**APRIL 9**  
**STARLITE ROOM**

18+ NO MINORS - DOORS 8 PM  
TICKETS ALSO AT BLACKBYRD



# SENSES FAIL



**APRIL 11**  
**STARLITE ROOM**

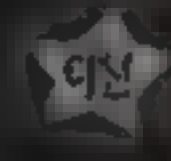
EARLY SHOW - DOORS 5 PM - ALL AGES  
TIX ALSO AT BLACKBYRD



**THURSDAY**  
BRING ME THE HORIZON  
PIERCE THE VEIL  
FOUR YEAR STRONG  
CANCER BATS

**FRIDAY APRIL 3**  
**EDMONTON EVENT CENTRE**

LIMITED TICKETS ALSO AT BLACKBYRD AND LISTEN  
DOORS 5:30 PM - ALL AGES WELCOME

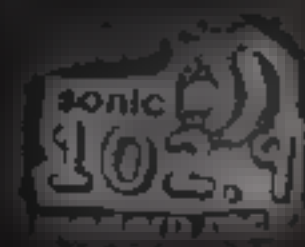
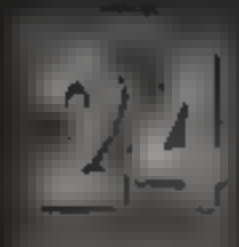


# BLOC PARTY.

WITH GUESTS **HOTHOTHEAT**

**APRIL 29 - SHAW CONFERENCE CENTRE**

DOORS 7 PM - ALL AGES



ALSO AVAILABLE ON [ticketmaster.ca](http://ticketmaster.ca) 780-451-8000

# One for all and all for one

Ska-punkers make records their own way



JAMES STEWART / jstewart@vancouverweekly.com

Having just spent the better part of January in the recording studio, Winnipeg's **Subcity Dwellers** is ready to hit the road for yet another jaunt around western Canada. With a growing reputation for serving up high energy punky reggae mashed with soul and roots music influences, trombonist Rob Goodman is excited to showcase some of the group's new jams to the people this coming weekend.

"We're working a few of the new songs into the set, and people are going to like 'em," he laughs. "But from the sessions we just did, we won't be releasing anything until our new seven-inch comes out in May, with the full-length coming out in September."

With a significant body of songs to choose from, the band focused on casting the upcoming *Where's the Noise?* as an album that worked well as a whole. Finding itself in the enviable position of having too much material, the band ended up cutting some of its favourites from the record in order to achieve a unified body of work that the members could stand behind, with plans for the leftovers to resurface on other "goodies down the road." The overarching theme of the new record?

"It's really, really heavy, start to finish," explains Goodman. "Heavy ska, rocksteady, reggae, rock—more intense and more passionate. Our shows are loud, you know? We want to bring the party! Turn up the bass!"

Goodman laughs, adding, "We just went for a really heavy sound across the board for this album, and I think it sounds a lot more like our live show."

THE BAND CAPTURED that feel by

**PREVIEW** FRI, FEB 20 (9 PM)  
**SUBCITY DWELLERS**  
WITH 40 THIEVES, OLD WIVES  
PAWN SHOP, \$10

the horns—all played together—on top, and then the vocals, again mostly recorded live.

"We had recorded each part separately in the past, and it didn't sound quite right. This way, we were able to get the energy from our shows better represented, and we were also able to record the whole thing really quickly, which was awesome."

Having released two albums prior, 2005's *Out On the Streets* and 2007's *When the Beat Starts to Pound*, the band will be pressing and releasing the album themselves, a role they fell into by necessity, but one Goodman says that they've grown more comfortable with over time.

"We haven't had a ton of help over the years, and to be honest, I'm not sure what a label could bring us except for better distribution. Everything else we do ourselves; we save our cash and fund our projects collectively—it's a real group effort. We've managed to establish a decent following doing things our way, so it seems to be working." ▽

recording much of the album live—no easy feat in the studio with eight people trying to lock into the groove. Laying down all the rhythm tracks live, the band then stacked

STARLITE ROOM IN ASSOCIATION WITH & OH SNAP! PRESENT

**DJ N-U-MARK**

JURASSIC 5 / BLEND CRAFTERS

Starlite

TIX \$20 ADVANCE 10030-102 STREET

**Starlite** 10030-102 STREET INFO: 428-STAR **BRIXX** BAR & GRILL

**02/19 FOUNDATION CONCEPTS PRESENTS:**  
**CURRENT SWELL**  
ASH GRUNWALD

**02/20 STARLITE ROOM & OH SNAP! PRESENTS:**  
**DJ N-U-MARK**  
{JURASSIC 5 / BLEND CRAFTERS}

**02/21 FOUNDATION CONCEPTS PRESENTS:**  
**ARKELLS**  
WAKING EYES & AYLA BROCK

**02/22 FOUNDATION PRESENTS... ALL AGES/18+**  
**TEN SECOND EPIC**  
CD RELEASE  
GREATER THAN GIANTS

**02/27 THE UNION PRESENTS**  
**SOILWORK**  
DARKANE / WARBINGER / SWALLOW THE SUN

**02/28 CD RELEASE PARTY:**  
**SHOUT OUT OUT OUT OUT**  
THE NUES-VIS-A-VIS • DUSTY GROOVES • ALL OUT DJS

**03/01 SECOND SHOW ADDED!**  
**SHOUT OUT OUT OUT OUT**

**03/05**  
**GOD MADE ME FUNKY**  
DAWN IN THE CITY / TZADENKA

**03/06 ENVIRONMENTAL CONCEPTS PRESENTS:**  
**WOOL ON WOLVES**  
RHEUMUS / OMEGA THEORY

**03/07 FOUNDATION CONCEPTS PRESENTS:**  
**THE JIMMY SWIFT BAND**  
THE SOULICITORS

**03/13 ANISIMOT SPECIAL 3 ROOM EVENT WITH:**  
**FREESTYLERS**  
DEGREE, BATTERY, COBRA COMMANDER

**03/16 UNION EVENTS PRESENTS**  
**DESTRUCTION**  
KRISIUN / MANTIC RITUAL

**03/20 UNION EVENTS PRESENTS**  
**PLANTS & ANIMALS**

**03/22 UNION EVENTS PRESENTS**  
**PLAIN WHITE T'S**

**02/20 FROM POOR NIGHT**  
**O=I=INFINTY**  
KEEP 6 / LACEWING

**02/21**  
**ROCK-A-BILLY MADNESS**  
THE YELLS / VROLOX

**02/24 EVERY TUESDAY NIGHT IN BRICK**  
**REEG ROCK**  
UNWAPPED & UNPLUGGED TUESDAYS... THIS WEEK:  
**CALVIN McELROY**  
OF TEAM CAPTAIN / URSAMINER

**02/27**  
**VETERAN GREENE**  
THIS CONVICTION

**02/28**  
**SPECIAL OH SNAP!**

**03/03 EVERY TUESDAY NIGHT IN BRICK**  
**REEG ROCK**  
UNWAPPED & UNPLUGGED TUESDAYS... THIS WEEK:  
**BOBBY & JUSTIN**  
OF THE SKYLIFE

**03/04**  
**MISHKA**  
THE DIRTY HEADS & MICK SLEEPER

**03/05 KENNEDY & CANNED CITY PRESENTS: FROM VANCOUVER**  
**ADALINE**  
DANIEL MOIR / WILL BOND & HECTOR FECTUR

**03/06 CALGARY PITCH-POP WITH:**  
**RYAN BOURNE BAND**  
DARREN FRANK / FARIDEH

**03/07 SPACE AGE PRESENTS:**  
**SUBVERT {PK CALGARY}**  
DJ FUUZE / SMOKEY BANDITS  
AGENT ORANGE & WADJIT

**03/10 2ND FLOOR ABOUT IN BRICK**  
WILL BOND UNWAPPED & UNPLUGGED TUESDAYS... THIS WEEK:  
**URASMINER**

**03/13 OH SNAP! SPECIAL 3 ROOM EVENT WITH:**  
**DZ • PHATCAT**  
DUB AFFILIATES AND J ME J

**03/14**  
**URASMINER**  
A FISTFUL OF NICE

**temple**  
MEMBERS & GUESTS FACILITY  
BEHIND STARLITE ROOM  
ALL EVENTS 18+ • DOORS AT 9PM

**The Wild Style**  
LIVE HIP HOP  
EVERY WEDNESDAY

**03/13 OH SNAP! SPECIAL 3 ROOM EVENT:**  
**B TRAITS / DJ SWEETZ**  
ERIN EDEN / BASS JUN-KEY

**OH SNAP! SATURDAYS**  
with DEGREE, COBRA COMMANDER,  
DJ BATTERY and WEEKLY GUESTS  
QUICKWIND DUBWAVE DANCE ROCK BOOTY BASS MASHED UP PARTY HUGGINS

**SURELY**  
TEMPLE  
THURSDAYS  
DOORS 9PM, \$5 COVER, \$5.50 DOUBLES  
DJ FROM THE OPTIMAX PHOENIX & NOT FROM VANCOUVER

**THE PSYDAYS**  
**03/06 - ZEITLOS**  
WITH AUDI PAUL / DAVE STONE / ZEMROCK

**WWW.STARLITEROOM.CA**

# Beast no burden

BRYAN BIRTLES / bryan@vuweekly.com

There are plenty of bands that are named after beasts. From the lupine-named bands which erupted in Canada in the early 2000s, to the lumbering metal of Vancouver's Bison, beasts of all manner have excited the imaginations of musicians looking for descriptive monikers. What is different about Montréal trip-hop duo **Beast** is that, having given itself a moniker which allows for reinterpretation, it allows the band to change stripe any time. For the group's first self-titled album, inspiration came from beasts of a very small nature.

"The beast, it reflects insects. Here in our album it's bees, and what we wanted to say about beasts was about the very important and very interesting things that you can find in little things," explains singer Betty Bonifassi. "Bees do an amazing job together—if there's no bees there's no fruit, no vegetables and no flowers. The beast is the organic in us that we are slowly, in my opinion, losing because of the comfort we look for in our modern life. I wanted to look back and be organic and find what nature could tell you."

**THE IDEA OF THE** whole being greater than the sum of its parts—something true of bees—is an interesting concept that can easily be applied to Beast. The group's two members, Bonifassi and instrumentalist/sequencer Jean-



**PREVIEW** SUN, FEB 22 (8 PM)  
**BEAST**  
WITH KIDS HAVING FUN, JOUST!  
PAWN SHOP, \$10

Phi Goncalves, had been active in Montréal's music scene for decades before they started collaborating, but when they did something erupted out

of them that was unlike anything either of them had done before

"We are very different and we are arguing a lot. It's not just one way thinking—when we have an idea we discuss it, I have my vision and he has his and we really build until we find a common place," says Bonifassi. "It's because we're so different that it's really rich I think." ♥

## Waking Eyes gets schizoid



BRYAN BIRTLES / bryan@vuweekly.com

That the record industry is a crazy place these days is an oft-repeated refrain amongst music journalists. With artists like Radiohead and David Byrne releasing albums without the help of labels, and the "special features" available on some albums only by purchasing a physical copy of the music, it seems no one really knows how to right this ship. So it is that Winnipeg band **the Waking Eyes** found itself releasing its newest release *Holding on to Whatever It is* on iTunes months before any physical copies were pressed. Then,

**PREVIEW** SAT, FEB 21 (8 PM)  
**THE WAKING EYES**  
WITH THE ARKELLS, AYLA BROOK  
STARLITE ROOM, \$15

to make matters more intriguing, the album came out on vinyl two months prior to its release on CD.

"These days I don't know if anyone knows what the fuck they're doing, any model has just been thrown out the window," laughs vocalist, keyboardist and guitarist Matt Peters about the release schedule of the new album. "Maybe we're reaching the

end of that age of a tangible medium for music. I hope not personally because I think that there's something to be said for having a record or having a CD and holding it in your hands and flipping through the artwork. It brings something to the music that perhaps you don't get when all it is is a collection of 0s and 1s on an iPod."

**LEARNING PREVIOUSLY** *the Waking Eyes* old fashioned way—developing a cohesive structure that flows from song to song—the Waking Eyes decided instead to pick the best songs they had written and group them together on an album instead of picking what might have been lesser songs but which worked together. Such a strategy makes *Holding on to Whatever it is* a great album for mix tapes, or for, well, iPods.

"Our album is kind of conducive to the whole iPod thing, we were thinking about that, or maybe we just used it as a justification for what we were doing musically. I think it does work on record but it also has a sound that's conducive to flipping from song to song," says Peters. "We know that there's a schizoid element going on and I think that that's indicative of the type of music we listen to and how we make music and I think that it's something we tried to embrace on this album." ♥

# I LOVE BOSS

## danceparty

### FRIDAY FEBRUARY 20TH



with  
**BLUE JAY** and  
**NAZZ NOMAD**

NO MINORS  
DOORS 9PM



Not Available At New City / Megatuner / Blackbird / Freecloud

### FEBRUARY 24TH

SO. CALIFORNIA'S ORIGINAL PUNK/SURE POWER TRIO

# AGENT ORANGE

## ON THE BRINK

### BETTER OFF DEAD



NO MINORS  
DOORS 8PM

## NEW CITY



# Still counting

Ten Second Epic releases its second second full-length

JOHN MUNRO / edon@vnewweekly.com

After touring their last album, 2006's *Count Yourself In*, the guys in Edmonton's **Ten Second Epic** set their minds to writing a new album, going through the whole process of creation not just once, but twice.

"We kinda wrote the album twice," remembers drummer Pat Birtles. "We had a group of songs that we thought were album worthy and awesome, and we demoed a bunch of them and the label and management and the publishing company, they were like, 'Eh, maybe try again.' So we kind of scrapped everything—we kept a couple that we were really kind of fond of."

Given just how much work it can take to write an entire album's worth of songs that everyone in the group agrees on, it can't have been an easy thing to go back to the starting point. Birtles agrees, though he also says that the band chose its management and label team based on trust and past endeavours so they were confident that the suggestions were pointing them in the right direction. And, ultimately, Birtles is in complete agreement with the advice.

"One of the main points from them—and it probably made our decision to start over even easier—they basically told us that we'd re-written the old album," he admits. "It makes a lot of sense, especially in hindsight, because we wrote that album and that's kind of what we got used to and what we got really good at writing, so we could bang out a song in one rehearsal but it would be the same tempo, the same chord changes, similar melodies, and we think it's awesome, it's a new song and it's three and a half more minutes of Ten Second Epic—but it's nothing new. That's where they pushed us to explore new areas of our writing abilities."

THE RESULTING ALBUM, *Hometown*, hit stores late in January, but the band was already on the road supporting the new release, having landed in an opening slot for Theory of a Deadman. Birtles chuckles as he recalls the experience, explaining that it was vastly different from the band's own headlining shows.

"Theory of a Deadman is obviously

PREVIEW

SAT, FEB 22 (7 PM)  
**TEN SECOND EPIC**  
WITH GREATER THAN GIANTS  
STARLITE ROOM, \$18 (ALL AGES)

a very big band, especially in Canada," he says. "When you get into that kind of territory they also have a lot of production, a lot of crew, and quite frankly they take up a lot of space on stage and they're not the type of band that's going to strike their drums after the soundcheck, so we would get to some venues and I would have eight feet of space to set up. If I take up five or six in depth, then Andrew, who

usually stands right in front of us singing, only has like two or three to work with.

"Being first of three on a tour is a lot different from being the headliner," he continues. "It was funny, we were talking to their crew and just joking around about another small stage, and they were sympathetic and told us how after this tour they were going down to the States to be the first of three on the Mötley Crüe tour: 'We go from this to exactly what you guys are dealing with. It's something you guys kind of have to get used to.' And it was a little bit of an eye-opener for us." ▽

**FULL MOON FOLK CLUB**

UPCOMING SHOWS...

FRIDAY FEBRUARY 27

**APRIL VERCH BAND**

KERI LYNN ZWICKER

FRIDAY MARCH 13

**LE VENT DU NORD**

WITH... THE PURE

COMING IN MARCH...

**ALEX CUBA**

St Basils Cultural Centre  
10819-71 Ave info: 438-6410

Tickets available at Southside Sound & Tix On The Square

# LIVE

EDMONTON'S FIRST ROCK & ROLL FESTIVAL

WEDNESDAY - 7:30PM - 11PM

## TRIBUTE ACTS

WEDNESDAY - 7:30PM - 11PM

### ROCK BAND

HOSTED BY THE BAND'S VIKING JACK

LIVE HOURS WEDNESDAY - SUNDAY | 7PM - 2AM  
CALL 780 930 2580 FOR INFORMATION

**YOGA**

EDMONTON YOGA STUDIO

Hatha Iyengar Ashtanga

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FEB 22 TEN SECOND EPIC  
FEB 22 BEAST  
FEB 27 THE JIMMY SWIFT BAND  
MAR 13 JAMES HUNTER  
MAR 14 K'NAAN  
MAR 23 BONNIE PRINCE BILLY

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## REVIEWS | NEW SOUNDS

**Charles Spearin, *The Happiness Project* (Arts & Crafts)** Most, if not all, record labels claim to be on the side of their artists, open to the fiscally risky hunt of pursuing the muse. Yet few catalogues—beyond quirky boutique labels—actually show signs of progressive risk-taking. Understandably so: it's not cheap to put out records. If you want to deviate from a formula that's brought you success, you have to make a leap of faith that not only grants that your artists are skilled enough to separate "experimenting" from "wanking about," but also that an audience is adventurous and intelligent enough to join them on a journey of discovery.

Arts & Crafts has always held itself up as the ultimate artist-loving label, but beneath such popular fare as Feist, Stars and Broken Social Scene, it was hard to tell just how deeply the label's commitment ran. Anchored by these core acts, though, they've been both willing and able to expend resources on artists in their stable who are on purposeful treks through the borderlands of their creative lives.

For instance, a less art-centric entity might not have brought us BSS alum Charles Spearin's *The Happiness Project*. There's no obvious radio-friendly fare on the album, which functions as more of an aural documentary than a collection of songs, built around interviews with neighbours in his diverse Toronto community, and with a sonic palette reflecting that variation, encompassing elements of jazz, quasi-orchestral pop, funk, rock and modern.

atmospherics.

Spearin's no stranger to experimentation: he's a linchpin in another Canadian collective, Do Make Say Think, and has tentacles in other bands. But even throughout DMST's career as brainiac conceptual soundtrack-crafters, there was enough crossover into the realms of art-pop and rock to keep the group listener-friendly. Much of that approachability follows Spearin into *THP*, imbuing the

record with an overarching sense of melody and a gripping beauty as he investigates very personal permutations of joy and contentment, teased from conversations with a variety of sources and transformed into the spine of new music—a whiny youngster slyly underscored

by strings; a deaf woman whose story of being able to hear sound for the first time is mirrored by silences taken over by an ever-richening musical score; an older lady whose innately musical accent is tagged by a baritone sax as she announces "happiness is love," and more.

But there's an underivable devotion to the idea that makes it unfriendly to the kind of mixtape culture that has sprung up around music: a trip through Mr Spearin's Neighbourhood would be woefully incomplete if you only listened to one track, out of context. In promoting the interests of artists, Arts & Crafts is also, coincidentally, flying the flag for the album as a medium that still has much to offer. —MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

**Bon Iver, *Blood Bank* (Jagjaguwar)** When Bon Iver's debut album, *For Emma, Forever Ago*, topped plenty of

2008 best-of lists, fans everywhere (from MOJO to my inner circle of music-geek friends) could hardly believe their good fortune to

learn that the band would be releasing a new EP so soon. While most of us are used to having to wait years for a sophomore release, this four-song teaser delivers just what any self-assured EP should: signature songwriting combined with hints at the direction the band is heading. The title track opens with arguably the most heavily arranged song heard so far from Bon Iver; "Beach Baby" reminds us of Justin Vernon's addictive falsetto and penchant for minimalism, while "Babys" and "Woods" demonstrate the band's refusal to compromise atmosphere for tidiness. And while the last song does veer into the territory of self-indulgence, there's enough satisfying material here to quell fan appetites until the next one comes out. —MIKE ANGUS / mikeangus@vuweekly.com

**Neal Casal, *Roots & Wings* (Fargo)** Neal Casal has held down one of the guitar spots in Ryan Adams' Cardinals

for the past few years, fitting perfectly into the ramshackle style that Adams and his band do so well. But he's also had a rather

lengthy career as a solo artist. His latest, *Roots & Wings*, moves along steadily, with Casal exploring the range of loss and heartbreak—and sometimes even happiness—with a smooth voice and a guitar that smolders nicely. It's less tortured than his work with Adams, but well-suited for soundtracking a quiet day. —EDEN MUNRO / eden@vuweekly.com

**Elvis Crespo, *Live From Las Vegas* (Machete Music)** In my weaker moments, such as after having

imbibed sufficient quantities of Flor de Caña, I will admit to some thing of a fondness for Elvis Crespo. This is due primarily to a

year spent in Latin America around the same time that Crespo's absurdly popular merengue hit "Suavemente" was released and could be heard from every bar and on every chicken bus throughout the region. Crespo can hardly be described as high art, but he's certainly high energy, and judging from this live recording from a July 2008 performance in Las Vegas, lives by the creed of giving the people what they want, both beginning and ending with "Suavemente" and filling in the middle with hits that fill the adoring crowd with spasms of screaming joy and booming sing-alongs. The high light ... no, lowlight ... no, highlight is his "Medley Elvis Presley," a nod to his namesake in the finest white-jump-suit-in-Vegas style. —SCOTT HARRIS / scott@vuweekly.com

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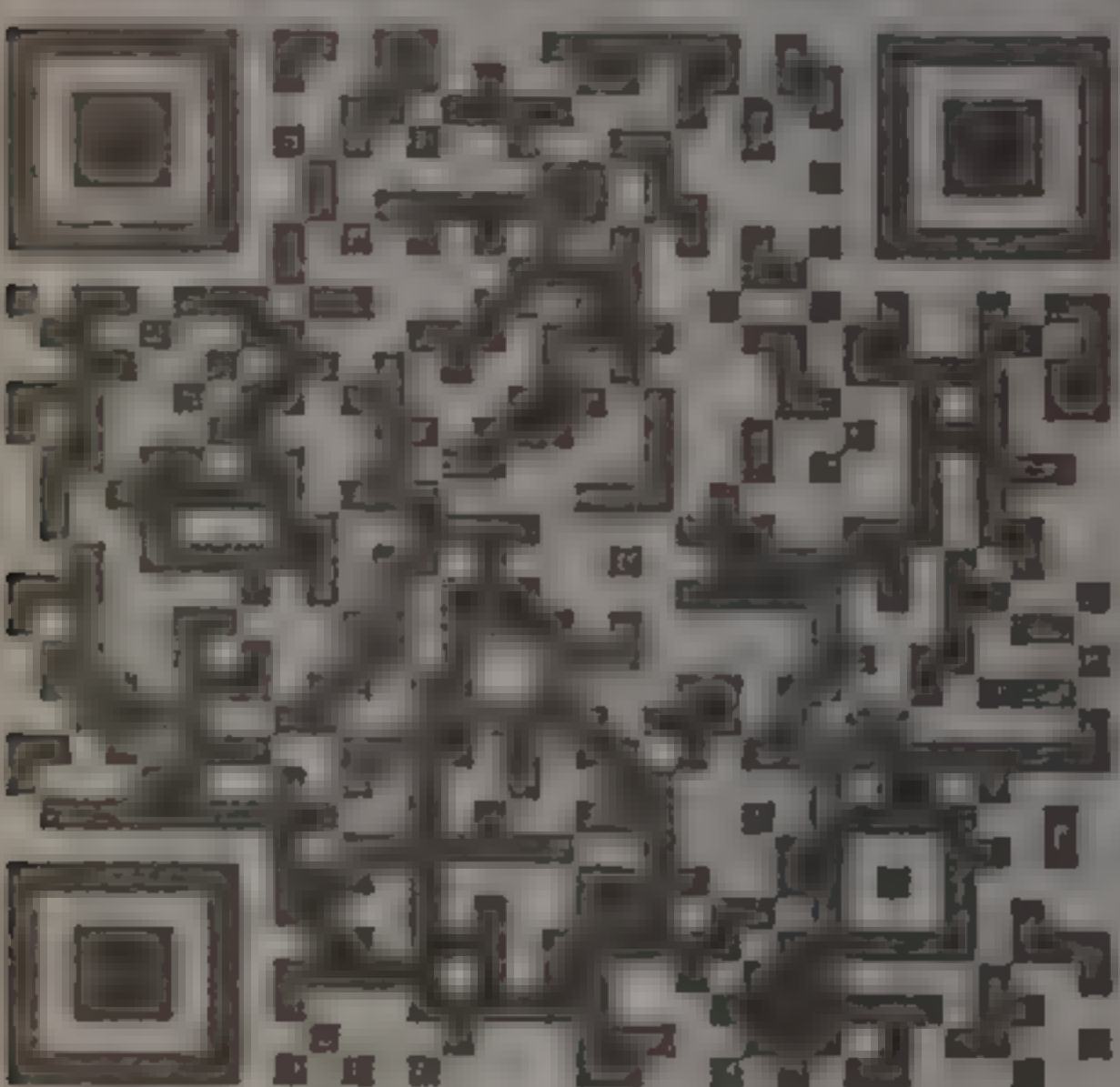
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## The importance of being earnest

CAROLYN NIKODYM / carolyn@vuweekly.com

If there's one lesson worth learning, it's that you should never take yourself too seriously. After all, the more earnest you are, the more teased you are.

Teasing doesn't have to be all bad, though. Sometimes it's a sincere form of flattery. Others, it's a loving reminder that you're talking shit ... again. And sometimes it's a little bit of both.

When Victoria's **THESET** got together five years back, it was in the spirit of that combination. It was a joke, really, when the five-piece put together a single set of simple, three-chord songs about being sad and mad.

"When we first got together it was all tongue-in-cheek and a joke. We originally formed to make fun of emo music, which was becoming trendy at the time, so we all got tight pants and straightened our hair and wrote songs about our girlfriends, and made this big joke out of it," singer Martin MacPhail explains. "Surprising enough, it wasn't too much work. It all came together in three or four jams."

"I think when you start something with a sense of humour, it kind of allows you to free yourself up in song-

**PREVIEW**

**THESET**

SAT, FEB 21 (8:30 PM)  
WITH BIRD SANG SONG, URSULA MINER,  
FOREVER & NEVER, CECILIA  
AVENUE THEATRE, \$10 (ALL AGES)

SUN, FEB 22 (8 PM)  
WITH TEN SECOND EPIC, GREATER THAN GIANTS  
STARLITE ROOM, \$18 (ALL AGES)

writing, artistic sense," he adds. "You're able to write these songs that, if you were taking yourself really seriously, you'd edit them. You wouldn't say that because it's too cliché, but if you're joking, you feel like you could do anything, and it's really freeing."

**OK ... SO THESET**—rounded out by Elliot Carter, Jory MacKay, Dean Rode and Tristan Tarr—breaks out the irony by starting a joke emo band for a one-nighter, and here the group is, five years and two records later, still rocking the stage ... and taking things a little more seriously.

THESET's recently released second album—*Neverodddoreven*—steps away from the problems of breaking relationships and wounded hearts to an album-length story about the end of

the world. Palindromes populate the lyrics and echo the sentiment of the Earth returning to dust and vapor.

"I always experience music very visually," MacPhail says. "When I'm listening to a record, I always end up kind of making a movie in my head to the lyrics in it, and it makes it more enjoyable to me. And so definitely when I am writing lyrics and my band and I are creating music together, I think of it very cinematically. So this album is planned out much like I'd plan a movie."

That isn't to say that THESET going to go all Coheed & Cambria on us. *Neverodddoreven*'s story probably won't last past the album it's on. And despite winning a couple slots on the Warped Tour and competing for a couple more on the Taste of Chaos circuit, despite being a lot more focused than funny, MacPhail knows that it's important to stay on the smile side of humour.

"That sort of joking music aspect is something we all really enjoy, so we have several other bands, a few other musical projects that don't really make much sense," MacPhail says "and one that kind of makes fun of Nickelback." ▽

**REVIEW**

SAT, FEB 21 (9 PM)  
**PETR CANCURA'S PEOPLEMUSIC**  
YAROBIRD SUITE, \$14-\$18

CAROLYN NIKODYM / carolyn@vuweekly.com

If music was a mansion, its genres would be the many rooms. While some rooms have a couple of ways in and out, Petr Cancura has been looking for the secret passageway that connects them all.

And he may just have found it with **PeopleMusic**. Although the Czech-born Ottawan is highly schooled in jazz—he studied his masters in improvisation at the New England Conservatory—he has a strong affinity for folk music from around the world.

"Sometimes music as an art feels like it lacks purpose. It feels like it's a luxury," Cancura says. "What I love about world folk music is that it has a function, such a strong tie to the people."

Musically, he has taken as much from his formal education as he has from unschooled musicians who have told him to just play his saxophone so that it feels good.

"They wouldn't answer the questions in the way that I was looking for. I would ask, 'What beat is this on? How are you playing this? On what chord?' And the answers I would get back were, 'I don't know; just listen to it; just do it. Just listen to it and do it,'" Cancura explains. "I took a lot from that. It's actually the way that I talk to even educated musicians these days. I'll just say, 'Why don't you just make it so people dance more?'—those kind of instructions. I think that musicians react more to instructions of emotions, too."

It has been the emotions that music evokes that has drawn Cancura through the hallways of this mansion, but he strives to bring the thrill of jazz improvisation to the whole house. Although **PeopleMusic** mixes jazz with rhythms from around the world, from Africa to Latin America to the Balkans, Cancura stops short of calling it fusion.

"I've been in fusion groups where somebody might write all of these melodies, influenced by cultures but then everybody proceeds to play the

melody and then play a jazz solo on top of it. And I think that's the kind of fusion that I really wanted to stay away from," he explains. "I think that what we try to do is, if this is a Balkan song, say, here is the scale. Why don't we try to play the melody over and over and just try and embellish it and then make the solo, try and make this song really work with the material rather than playing the melody and then jazz solo. I think that's the difference—or in the intent."

Cancura's willingness to experiment has garnered him invitations to many a stage and studio, from CBC Radio's *Concerts on Demand* to gigs with Kathleen Edwards to touring and recording with **Mighty Popo**. This year alone, his musicianhip will be heard on at least five different albums, including the **PeopleMusic** debut.

On it, Cancura and his band have revealed new hallways between Brazilian rhythms to Czech ballads, each with its own universal story of sorrow or seduction to tell. ▽

# EVENTS WEEKLY

For your free listings to 780.426.2889  
or e-mail Glenys at [lists@vuwweekly.com](mailto:lists@vuwweekly.com)  
Deadline is Friday at 3 pm

## CLUBS/LECTURES

**ADVENTUREINK** Stanley A. Milner Library, 780.496.1887, 780.496.7032; [www.apl.ca/AdventureInk](http://www.apl.ca/AdventureInk) • Presentation by Karly Coleman, a film and talk on the 100km winter Muffaloose Randonneur Race • Thu, Feb 19, 7pm • Free

**AIKOKAI AIKIDO CLUB** 10139-87 Ave., Old Strathcona Community League, • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

**THE ALBERTA MUSIC INDUSTRY ASSOCIATION** Brixx Bar, 10030-102 St • Information Session on GST and Tax Information, with a panel of special guests • Tue, Feb 24 6:30pm (door), 7pm (session) • Free (Alberta Music Member)/\$5 (non-member)

**AWA 12-STEP SUPPORT GROUP** Braeside Presbyterian Church basement, N. door, 6 Bernard Dr. Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

**CHESSE** Edmonton Chess Club and Society of Alberta Chess Knights, 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • [rovingchessnuts@shaw.ca](mailto:rovingchessnuts@shaw.ca)

**EATING DISORDER EDUCATION ORGANIZATION (EDEO)** Mayfield Inn and Conference Centre • **LETTING GO... LIVING MORE:** Annual Conference with keynote speaker, author, Peter Walsh (Feb 27, 7pm) • Feb 27-28

**EDMONTON ESPERANTO SOCIETY** Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • [vaughn@sewardconsulting.com](mailto:vaughn@sewardconsulting.com)

**EDMONTON NATURE CLUB** Royal Alberta Museum • Monthly meeting featuring *Who's Eating Who* by speaker Roy Schmelzeisen • Fri, Feb 20, 7pm • Admission by donation

**THE UNITED NATIONS ASSOCIATION IN CANADA-EDMONTON BRANCH** Grant MacEwan College; City Centre Campus, Rm 5-152 • *The Gaza Conflict and The Middle East Peace Process* and Branch Annual General Meeting featuring speakers Ibrahim Sumrain and Moshe Lander • Thu, Feb 26, 7-9pm

**GLOBAL WARMING AND YOU** ETLCE E1-018, U of A, 780.298.2972 • A free workshop on youth climate activism, learn about global warming in a local context • Sat, Feb 21, 11am-3pm

**IMAGES ALBERTA CAMERA CLUB** Pleasantview Community Hall, 10860-57 Ave, 780.962.6561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

**INSIDE/OUT SPEAKERS' SERIES** 7-152, 7th Fl, Education North Bldg, U of A • Lecture by Lane Mandlis • Thu, Feb 19, 5-6pm

**JANE AUSTEN SOCIETY** Edmonton Room, Stanley A. Milner Library, Sir Winston Churchill Sq • Jane Austen's Clergy: Rev Eileen Conway discusses the clergy in in Austen's time • Sat, Feb 21, 2-4pm • Free

**LUNCH BY THE BOOKS** Stanley Milner Library, 7 Sir Winston Churchill Sq, Main Fl, [www.arts.ualberta.ca/lunchbythebooks](http://www.arts.ualberta.ca/lunchbythebooks) • *The Art of Clowning* by Michael Kennard, Department of Drama • Feb 26, 12:05 - 12:50pm • Free

**OPPORTUNITIES IN A GREEN ECONOMY CAREER FORUM** TEL150 Telus building, U of A Rm, 111 St, 87 Ave • Learn about green careers, eco-entrepreneurs, and innovative careers in the green economy. Featuring speakers Tad Hargrave, Stephani Carter, Don Iveson, Klaas Rodenburg • Thu, Mar 5, 5-8pm • Free; pre-register T: 780.492.4313, Email: [amy.roy@ualberta.ca](mailto:amy.roy@ualberta.ca)

**RIVERDALE NET ZERO ENERGY HOUSE** 9927-87 St, [www.riverdalenetzero.ca](http://www.riverdalenetzero.ca) • Get ideas on energy savings from this zero energy house open for self-guided tours most Sat afternoons until Mar, 1-4pm • Free

**SENIORS UNITED NOW SOCIETY** St. Albert Legion, 6 Tache Street, St. Albert, 780.418.5730 • General meeting, Alberta Seniors United Now Society St. Albert Chapter, Ken Lloyd speaks on *Identity Theft* • Mon, Feb 23, 1:30pm

**SIMPLICITY CIRCLE** Westwood Unitarian Congregation, 11135-65 Ave • With guest speaker Ivor MacKay • Sun, Feb 22, 7:30pm

**THE SMALL MART REVOLUTION** Telus Bldg, 111 St, 87 Ave, Rm TEL150, U of A • Presentation by Michael Shuman • Thu, Feb 26, 7-9:30pm • \$10-\$20 at Earth's General Store and door

**STRENGTHENING VOLUNTEER BOARDS** Grant MacEwan College, Rm 627, Alberta College Campus, 10050 MacDonald Dr • Presented by the Resource Centre for Voluntary Organizations • \$33.73 (incl morning refreshments, lunch and registration) • Register online: <http://boarddevelopment21feb.eventbrite.com/> • Sat, Feb 21, 8:30am-4:30pm

**TEMPORARY FOREIGN WORKERS, FACTS AND ISSUES** Lister Centre, Glacier Room, U of A, 87 Ave, 116 St • Featuring speakers Yessy Byl and Jim Gurnett • Feb 24, 7:30-9:30pm • Free; register online at [www.chumirethicsfoundation.ca](http://www.chumirethicsfoundation.ca); T: 403.244.6666, E: [info@chumirethicsfoundation.ca](mailto:info@chumirethicsfoundation.ca)

**THOUGHTFUL TUESDAY** Idylwyld Library, 8310-88 Ave, program room • Showing of the documentary *Maxed Out* • Feb 24, 7pm • Free

**WELCOME TO THE REEL WORLD** Civil Engineering Building (CEB) 325, [www.ireek.ualberta.ca](http://www.ireek.ualberta.ca) • Global issues film and speaker series featuring the film *When Hockey Came to Belfast* • Wed, February 25, 5-7pm

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

**WOMEN ONLY BICYCLE REPAIR** BikeWorks, 10047-80 Ave (enter through Back Alley), 780.433.2453 • Edmonton Bicycle Commuters' Society • (first and third Sundays of each month) • Mar 1 • Free

**WOMEN'S BRUNCH** McDougall United Church, 10025-101 St • Black History Month—Women of Africa with Meheret Worku and friends • Sat, Feb 21, 11:30am-1:30pm • \$8

## COMEDY

**COMEDY FACTORY** Gateway Entertainment Centre, 34th Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Sharon Lacey; Feb 19-21 • Sean Lecomber, Kelly Dakus, Shawn Gramiak; Sun, Feb 22 • Jamie Hutchinson; Feb 26-28

**COMIC STRIP** Bourbon St, WEM, 780.483.5999, [www.thecomicrostrip.ca](http://www.thecomicrostrip.ca) • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Danny from "King of Queens", Gary Valentine, Kelly Soloduka, and Kelly Taylor; until Feb 15 • Hit or Miss Mondays; Mon, Feb 23 • The Best of Edmonton at The Comic Strip; Tue, Feb 24 • One of Canada's top Comedians — Ryan Belleville, also appearing James Ball and Lars Callieou; Feb 25-Mar 1

**HORIZON STAGE** 1001 Calahoo Road, Spruce Grove, 780.962.8995 • Mud Bay Jugglers, non-verbal, choreographed performances as they blend juggling, physical comedy, dance and music • Sat, Feb 28, 2pm • \$12 at The Horizon Stage box office, TicketMaster

**LAUGH SHOP** 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Sat 8pm; Fri-Sat 8pm and 10:30pm • Wed amateur open mic night; 8pm • Bruce Clark; Feb 19-21 • Wayne Flemming from Toronto; Feb 25-28

**LION'S HEAD PUB** Radisson Hotel Edmonton South, 4440 Gateway Boulevard, 780.437.6010 • Comedy open mic night every Sun (9pm) hosted by Lars Callieou

## QUEER LISTINGS

**BOOTS BAR AND LOUNGE** 10242-106 St, 780.423.5014, [www.bootsbar.ca](http://www.bootsbar.ca) • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

**BUDDYS NITE CLUB** 117258 Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun; Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ SeXXy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. E: [edmontonpt@yahoo.ca](mailto:edmontonpt@yahoo.ca), [www.primetimerswww.org/edmonton](http://www.primetimerswww.org/edmonton)

**GLBT SPORTS AND RECREATION** [www.teamedmonton.ca](http://www.teamedmonton.ca) • Women's Drop-In Recreational Badminton: Oliver School Gym, 10227-118 St, 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; [bootcamp@teamedmonton.ca](mailto:bootcamp@teamedmonton.ca) • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; [bowling@teamedmonton.ca](mailto:bowling@teamedmonton.ca) • Curling: Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; [running@teamedmonton.ca](mailto:running@teamedmonton.ca) • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; [swimming@teamedmonton.ca](mailto:swimming@teamedmonton.ca) • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101 Airport Rd, 8-10pm; [recvolleyball@teamedmonton.ca](mailto:recvolleyball@teamedmonton.ca); [volleyball@teamedmonton.ca](mailto:volleyball@teamedmonton.ca) • YOGA (Hatha): Free Yoga; every Sun, 2-3:30pm; Korezone

Fitness, 203, 10575-115 St, [yoga@teamedmonton.ca](mailto:yoga@teamedmonton.ca)

**ILLUSIONS SOCIAL CLUB** various locations • Crossdressers, transsexuals, friends and supporters meet 2nd Thu every month. For details go to [http://groups.yahoo.com/group/edmonton\\_illusions/](http://groups.yahoo.com/group/edmonton_illusions/)

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris ([kwells@ualberta.ca](mailto:kwells@ualberta.ca))

**KOREZONE FITNESS** 203, 10575-115 St • **LIVING POSITIVE** 404, 10408-124 St, [www.edmlivingpositive.ca](http://www.edmlivingpositive.ca), 1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue, 7-9pm; Support group • Daily drop-in, peer counselling

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingwaves\\_edm](http://www.geocities.com/makingwaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

**PLAY NIGHTCLUB** 10220-103 St, [www.playnightclub.ca](http://www.playnightclub.ca) • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave, 780.488.3234, [www.pridecentreofedmonton.org](http://www.pridecentreofedmonton.org) • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat, 7-9pm; [yuy@shaw.ca](mailto:yuy@shaw.ca) • Womonspace: Board meeting 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; [www.albertatrans.org](http://www.albertatrans.org) • Men Talking with Pride: Every Sun (7pm); facilitator: Rob Wells [robwells780@hotmail.com](mailto:robwells780@hotmail.com) • HIV Support Group: Meet the 2nd Mon of each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TIQ) Alliance; Support meeting the 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counseling; every Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St, 780.482.1587, [www.rwuc.org](http://www.rwuc.org) • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun each month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. Info email [jravenscroft@rwuc.org](mailto:jravenscroft@rwuc.org)

**ST. PAUL'S UNITED CHURCH** 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

**WOMONSPACE** 780.482.1794, [www.womonspace.ca](http://www.womonspace.ca), [womonspace@gmail.com](mailto:womonspace@gmail.com) • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

**WOODYS** 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

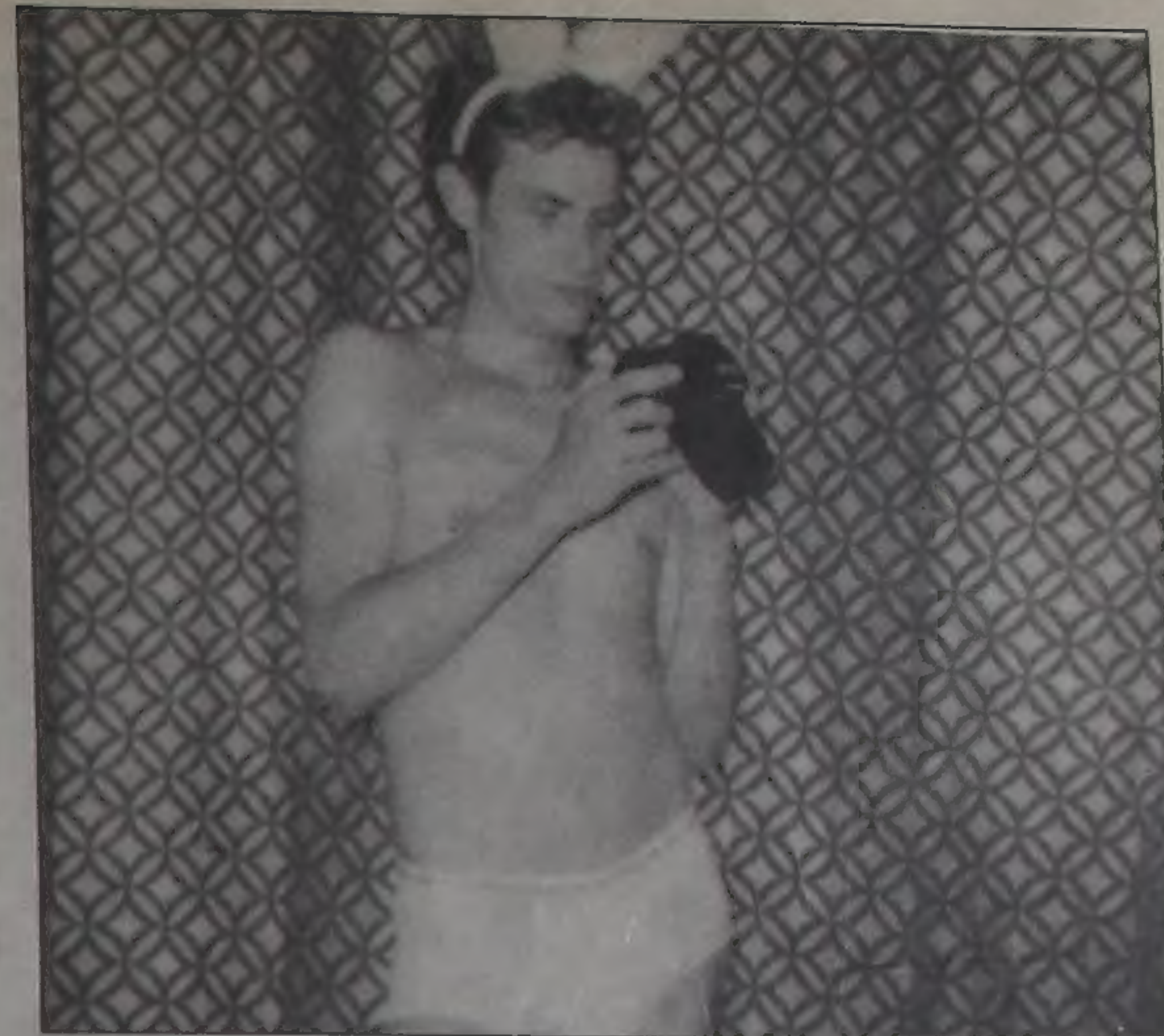
## SPECIAL EVENTS

**ORCHID DREAMS** MacEwan College's South Campus, 7319-29 Ave • The Orchid Society of Alberta's annual show • Feb 20-22, Fri noon-8pm, Sat 10am-5pm, Sun 10am-4pm • \$8 (adult)/free (child under 12) • [www.orchidsalberta.com](http://www.orchidsalberta.com) • Seminars: • Carl Austin presents *Orchids 101*; Sat, Feb 21, 11:30am • Lynne Copeland presents *Your First Orchid: Buying and Keeping It Healthy*; Sat, Feb 21, 12:30pm • Paul Paludet presents *Repotting Your Orchid*; Sat, Feb 21, 1:30pm • Ben Rostron presents *Orchids of Alberta for Growing Phalaenopsis*; Sat, Feb 21, 2:30pm • Chuck Taylor presents *Orchids 101*; Sun, Feb 22, 11:30am • Sandy Bedford presents *Growing Without a Greenhouse*; Sun, Feb 22, 12:30pm • Gordon Heaps presents *Problems Encountered Growing Orchids*; Sun, Feb 22, 1:30pm • Ivan Portilla presents *Orchids in Ecuador* (Ecuagenera); Sun, Feb 22, 2:30pm

**RIVERDALE COMMUNITY HALL EVENT** 9231-100 Ave • Live Bands and DJs, fundraiser in support of Doctors Without Borders • Fri, Feb 20, 7pm • \$8; all ages; donations accepted and charitable receipts available at the event

**UNIVERSITY OF ALBERTA'S STUDENT REFUGEE PROGRAM FUNDRAISER** Maharaja Banquet Hall, 9257-34A Ave, [www.ualberta.ca/~wusc](http://www.ualberta.ca/~wusc) • Dinner, entertainment and silent auction • Feb 27, 6pm (door) • \$50/\$20 (students) at [www.tixonthesquare.com](http://www.tixonthesquare.com)

**WINTER LIGHT FESTIVAL** [www.winterlight.ca](http://www.winterlight.ca); until Mar 21 • Hearts of Fire: Inercity High/Boyle St Community League yard, 95 St, 104 Ave; celebration featuring the Winter Light Welcome Tipis, story telling, music, performance, free winter feast • Silver Skate Festival: Hawrelak Park; as well as 24 Hrs to Ignition fire competition; the Aboriginal village, story telling, performances. Opening ceremonies at City Hall, snow sculpture at Hawrelak Park; Fri, Feb 20, noon; Skate marathon: Sat, Feb 21, 9am; Feb 20-22



# What it takes to be gay

**LGBT QUEERMONTON**  
TED KERR  
[ted@vuwweekly.com](mailto:ted@vuwweekly.com)

For the past year I have been inviting various queer men into my apartment to take Polaroid photos of them in tighty-whitey underwear. The project started off as a commentary on the way the gay male body is commodified and infantized in mainstream culture, but has since evolved into something more—an opportunity for two queer men to talk about sex, body, community and desire.

From how to give a better blowjob to feelings around self-image, some of these conversations have been the best I have had in my queer life. I always come away from the experience not only with a great photo but also having learned something I never knew about sex or someone I care about. The experience also leaves me with an awareness that as far as we have come in declaring our pride as a community we still have a long way to go in claiming our sexual-ness, in owning the discussion around what we do that makes us sexual minorities in the first place.

It's this kind of open discussion that is at the heart of the new national gay men's sexual health campaign which asks the question, "Do you have what it takes?" (The French translation, "Are you equipped?" is a little more suggestive and awesome!)

As a member of the national committee responsible for the campaign I just returned from Montréal, where we launched the campaign at a press conference and spent two days learning how to facilitate workshops to accompany the campaign. The workshops, which are called Phoenix and will be offered in Edmonton, are based in helping gay dudes become more aware of their desires and equipping them with the skills to be even better in the (often times proverbial) sack.

This is national group's third campaign, following on the "assumptions" campaign of a few years back, which challenged gay guys to consider what they thought they knew about their sexual partners, and the the "gay men play

safe" campaign, which encouraged gay guys to have even more fun with their penises.

**WHAT ALL OF THE CAMPAIGNS** have in common is a holistic approach to HIV and other STI prevention among gay men, getting away from the one-note "use a condom" approach that many guys have tired of over the years. Another reason for a more encompassing approach is a growing understanding that someone's willingness and ability to use a condom comes long before the pants come off. It starts with how a guy feels about himself, what he has had to drink, his reasons for having sex and his comfortability with other people, among countless other factors.

For the current campaign, which consists of print ads (including ones in *Vue*), a website with quizzes, an animated short film and activities planned across Canada, famous stories have been queered into being solely about men: Adam and Steve, Tarzan and Jim, Snow Will and the Seven Dwarfs (at the bathhouse). The idea is to not only remind people that sex between men has always existed, even if it isn't represented in our history, but also to encourage gay men to think about their fantasies and how they can bring them to life.

It is a sex-positive campaign that encourages men to have as much sex as they want while helping gay men to consider what they need to do to make sure that great sex is safe sex.

It's a message I am proud of. Growing up always knowing about AIDS, in a province that still has not recognized LGBT people as full citizens, and in a community where people are afraid to be perceived as slutty, has driven many of us to be humble about how well and how often we hump. It has also hampered our sharing of knowledge, cross-generational mentoring and our appreciation for what can happen when two men come together.

Hopefully with the new campaign and further creative collaboration between queers a new generation of gay men will emerge that are not just proud that they are gay but also proud about what they do that makes them gay. ♥

### ARIES (MAR 21 - APR 19)

For a limited time only, you're in a position to consciously choose your next problems. This is a tremendous opportunity that I hope you won't allow to go to waste. By being proactive, you can ensure the arrival of fun and interesting dilemmas, thereby avoiding the frustrating and draining kind. In other words, Aries, if you go looking for provocative new challenges, the same old tired and trivial trouble won't come looking for you. I suggest you begin the quest as soon as possible.

### TAURUS (APR 20 - MAY 20)

I know where actor Sean Penn lives. It's a few kilometres from where I am right now. An out-of-town friend of mine who's an aspiring screenwriter is pleading with me to drive by Sean's house and hurl a hard copy of her latest script over the high wall that affords him and his family privacy. My friend imagines that Sean will find it, read it excitedly and call her up to begin negotiating for rights to use it in a future film. I may do what she asks. It's my policy not to discourage people's fantasies about making the connections they need, even if they're far-fetched. In that spirit, Taurus, I urge you to pursue any hunches you might have about forging alliances that could further your dreams.

### GEMINI (MAY 21 - JUN 20)

"Opportunities multiply as they are seized," wrote Sun Tzu in *The Art of War*, an ancient Chinese book about success strategies to

pursue in tough times. Now I'm conveying this idea to you, Gemini, as you enter one of the most opportunistic phases of your astrological cycle. What else can you do to get yourself in the right groove? First, adopt a perceptive, receptive attitude that attunes you to budding possibilities. Next, respond expeditiously to every little invitation that appeals to you. Finally, keep in mind that luck tends to happen to those who have done the hard work to generate it.

### CANCER (JUN 21 - JUL 22)

If you ask young men what experiences have afforded them the most adventurous fun of their lives, a majority will talk about indoor activities. Some will say video games and others their sexual escapades. Only a minority will describe far-flung events in the great outdoors or exotic locales. What about you, Cancerian? Under what circumstances have your most amazing forays into the unknown unfolded? Where have you been transformed in ways that helped you stretch to meet your destiny? I'd like to suggest that it's time to go beyond those previous benchmarks. You're ready to transcend your personal limits as you wander into the frontier.

### LEO (JUL 23 - AUG 22)

"Dear Rob: In my dream last night, I was playing with a lion in my garden. Suddenly it jumped up, put its paws on my shoulders and got face-to-face with me. I realized it could either swallow my head or kiss me. I was excited by the possibility of the kiss and also scared because I sensed it wanted something from me but I didn't know what. Can you offer any insight? —Leo in Limbo." Dear Leo: A lot of Leos are dealing with themes like this right now. Here's

how I'd sum them up: the thing that's most appealing to you happens to be wild. You need to exercise caution even as you go forward to engage with it more intimately. Just as you want something from it, it's asking for something in return. You'll have to know exactly what that is in order to protect yourself from its wildness.

### VIRGO (AUG 23 - SEP 22)

In the course description for a fiction-writing class at Sarah Lawrence College, professor Mary LaChapelle encourages her students to practice the art of enchantment. "How do we avoid succumbing to safe and unoriginal decisions," she asks, "and aim to recognize and trust our more mysterious and promising impulses?" This happens to be an excellent question for you to keep in mind right now, Virgo, whether you're about to create something or are starting a new chapter in the epic story that is your life.

### LIBRA (SEP 23 - OCT 22)

Evolution has given the human body a profound capacity to cure itself with its own resources, writes Roger Jahnke in his book *The Healer Within*. And yet most of us neglect to call on this inner reserve of natural medicine, looking mostly to drugs and doctors for the miracles we long for. Whether or not you read Jahnke's book, I hope you will deepen your relationship with your inner healer in the coming weeks. It's prime time to take a more active role in shaping your well-being.

### SCORPIO (OCT 23 - NOV 21)

Founding Father Benjamin Franklin said that the US Constitution "only gives people the right to pursue happiness. You have to

catch it yourself." That's a good reminder for you, Scorpio, as you enter a phase when you'll probably have more success than usual if you hunt for pleasure, joy and bliss. I suggest that you draw up an appropriate strategy to employ during the coming weeks. Start by creating a list of at least three sources of delight with which you want to commune. Then write descriptions of how you're going to increase and expand their presence in your life.

### SAGITTARIUS (NOV 22 - DEC 21)

At the end of 2008 and the beginning of 2009, the value of petroleum rose 40 per cent. But by mid-January it had plummeted precipitously, even losing 12 per cent in one day. As a result, suppliers started withholding large reserves from the market. For weeks, supertankers full of civilization's most important fuel circled aimlessly offshore, refusing to unload their precious cargo until prices rebounded. I suggest you consider imitating their behavior, Sagittarius. Don't make your best stuff fully available until your target audience is ready to reward you appropriately for its true worth. It's OK to tease, though—or do anything ethical that will increase the demand for your services.

### CAPRICORN (DEC 22 - JAN 19)

Even when you are not feeling your best, you try hard. You're strong when things are broken. Where there is hurt, you rise up with surprising resilience to provide help and inspiration. If there are people who don't know where they are or where they're going, you are often a beacon of calm. Thank you, my beautiful friend. I applaud your urge to fight for justice not only in service to yourself but also on behalf of oth-

ers who can't be as composed as you are when things are broken. And I'm happy to inform you that the favors you're doling out now will ultimately be returned in kind when you least expect it.

### AQUARIUS (JAN 20 - FEB 18)

I feel much better. Today I underwent plastic surgery for the first time. An intervention specialist over at the Consumer Counseling Center removed 40 per cent of my credit cards from my wallet. She then cut them in half and burned them, releasing fumes that sent me spiraling into an altered state of consciousness that revealed to me the steps I must take to upgrade my approach to money. In that state I was also able to have psychic visions about the nature of your financial karma. What I saw is that you too would benefit right now from expanding your mind and changing your habits in all matters related to earning, spending and saving money.

### PISCES (FEB 19 - MAR 20)

If a cow is given a name by her owner, she generates more milk than a cow that's treated as an anonymous member of the herd. That's the conclusion of a study done by researchers at Newcastle University in the UK. "Placing more importance on knowing the individual animals and calling them by name," said Dr Catherine Douglas, "can significantly increase milk production." Building on that principle, Pisces, I suggest that you give everything in your world names, including (but not limited to) houseplants, insects, cars, appliances and trees. Of course this is always a good idea, because it enhances your connection with all of creation. But it's an especially smart approach now, when getting more up-close and personal should be your specialty. ♋

## ADS! CLASSIFIEDS

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### ARTIST TO ARTIST

Peter Hide ART TALK: The ASA, the EPL present a free art talk with Edmonton sculptor Peter Hide. **Thu, Mar 5, 7:30pm** at the Stanley A. Milner Theatre (downstairs) 7 Sir Winston Churchill Sq

Teens (15-19). Citadel's **Teens @ The Turn Festival** is accepting applications from performers, playwrights, artists. **Deadline: Feb 23.**  
www.citadeltheatre.com/teens

Steeps—Old Glenora: for open mic—Spoken word  
First Thursday every month. Contact Adam Snider to  
sign up adam.snider@gmail.com

### ARTIST TO ARTIST

Alberta Screenwriters Initiative, Alberta Film Partners are seeking submissions of feature film scripts of any genre, to a maximum length of 250 pages, from Alberta based screenwriters. **Deadline: Mar 16**  
Info ph: Nicholas Mather 780.422.8174 or, www.writ-

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# Three is the magic number

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA:

My boyfriend and I have talked about doing a threesome with another woman—I'm actually the one that really wants to, but he does too. Since we can't think of anyone we know who would work, we are thinking of placing a classified ad online. I've never done anything like this before, and was just wondering if you have any advice, such as how to make it go smoothly and not be weird. Also, do you really think dental dams are necessary to make sure we don't get diseases from her? I am excited but also a bit nervous.

LOVE, THREE'S COMPANY

DEAR THREE:

How ... refreshing? The threesome idea usually seems to originate with the guy and have a whole lot to do with his "two chicks" fantasies and very little to do with the chicks in question, so they end up putting on a half-hearted show based on porn scenes they've watched, often also half-heartedly. Way to have some half-hearted sex, and often a big fight afterwards, especially if the guy manages to enjoy himself too much despite all the half-heartedness. Of course there'll be an even bigger fight if you enjoy yourself too much and he doesn't, which has been known to happen, so you might want to talk this through together a whole bunch before you do anything.

We would now be moving on to the safer sex part but I'm a bit distracted by my lack of faith in your—or anyone's—chances of finding an appealing, willing girl online whom you won't have to pay.

It's a seller's market out there and hot girls who want to have a threesome are rarely reduced to combing Craigslist for takers. All they really have to do is get into the habit of making goofy jokes about threesomes every time they hang out with their more attractive partnered friends, especially when there's drinking involved. Things happen. In fact, most group sex that actually happens just happens. The exhaustive-plans-were-made kind does exist, of course, but more often there's some drinking and goofing around and some dancing and maybe a game of "truth or dare" or something stupid like that, and ... things happen.

So. Are you absolutely sure you don't know someone? Group sex is not only more likely to happen among friends than with strangers secured for the purpose, it's also more likely to be both safe and—let's not forget this part—fun. If there's no chance, like all your friends went to

church camp with you and you're positive you're the only ones who've acquired new interests since then, then how about making new friends? Join an erotic writing circle or go to readings or take some classes at the local nice dildo store. Go to the edgiest night club in your area for fetish night. Most of the people you are likely to meet at these things will be either deadly dull or extremely yucky, but not all! I used to go to stuff like that, and I met some nutty folks but made some ... friends too.

Now let's say that works (or doesn't but against all odds you find an appealing prospect on Craigslist), do you have to use dental dams? Absolutely not, but that's because they hardly work and are horrible. You will certainly want to use condoms (and so will she—not wanting to, under these circumstances, would be a crazy-person warning sign). You could use plastic wrap for licking things, or not. Going down on girls is never, ever, ever going to be a good method for contracting or spreading HIV, but you probably want to neither get herpes nor spread any her-

pes you may already have, so you'll either have to not do anything that brings a lot of wet parts in contact (unlikely), use plastic wrap, or rely on a pre-interview, trust, intuition and Purell in whatever combination feels right to you. I wish I could tell you exactly what your risks will be, but barring the acquisition of a long-distance, anonymity-breaching virus-detection gun (and what I would pay for one of those, boy) I just can't.

As for advice on how to make it go smoothly and not be weird, well, it is weird, but choose someone sympatico, with whom you can discuss both what might happen and what just did happen. Give everyone the explicit power to halt proceedings for any reason at any point. Have a drink but not six, and agree ahead of time no hard feelings all the way around if it doesn't go perfectly. Expect it not to go perfectly. This experience may bear a superficial resemblance to porn, but porn is so ... porny. You should expect real life to be bumpier, less predictable and, one hopes, more fun.

LOVE, ANDREA

### ARTIST TO ARTIST

Alberta Screenwriters Initiative, Alberta Film Partners are seeking submissions of feature film scripts of any genre, to a maximum length of 250 pages, from Alberta based screenwriters. **Deadline: Mar 16** Info ph: Nicholas Mather 780.422.8174 or, www.writersguild.ab.ca

Edmonton Musical Theatre: Auditions for *Music of the Night—An Evening with Andrew Lloyd Webber* on Sun, Feb 22, 3-6pm at the EMT studio, 10104-121 St, 2nd Fl. Ph Michele Miller 780.452.8046 for info

**The Works Festival—Calls to Enter** • Churchill Square 2009 Artisan Market and Food Street Vendors. Contact dawn@theworks.ab.ca for more info.

**Deadline: Apr. 15, 2009** • 2011 exhibit **Deadline: Aug. 25, 2009** • 2nd Annual Chalk Art Contest. Prizes are awarded on Canada Day, base your entry on the 2009 Festival theme HEAT! **Deadline: June 1, 2009** • 2nd Annual Smaller than a Breadbox. Base your entry on the 2009 Festival theme HEAT! **Deadline: May 1, 2009** • Download applications at www.theworks.ab.ca

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**Are you an International Medical Graduate seeking licensure?** The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. www.aimga.ca

**Canadian Mental Health Association, www.cmha-edmonton.ab.ca** Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

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**Jewish Family Services Edmonton/TASIS** (Transforming Acculturative Stress Into Success): A free program for Immigrant Women. We're taking applicants for TASIS, a program aimed at minimizing culture shock and the sense of displacement experienced by foreign trained professional immigrant women. Call Svetlana 780.454.1194, E: community@jfs.org

ing" from **Mar 2-May 1**. Edmontonians interested in participating please call 780.412.3019

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## VUEWEEKLY

### CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.
- no one may enter any contest more than once.
- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
- the chances of winning depend on the number of entries received.
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SEBRING TOURING**  
#PW7107A  
4 dr., V6, airbag, FWD, auto, loaded, air,  
tilt, cruise, AM/FM, pw, pdl, p.mirrors,  
p.seat, 67,100 kms  
**\$9,995** LOADED

**2006 DODGE  
DAKOTA QUAD CAB 4X4**  
#PA2921  
4 dr., V8, loaded, 59,400 kms  
**\$26,500** V8

**2008 DODGE  
AVENGER SHT**  
#PA7119  
4 dr., airbag, FWD, loaded, auto, air,  
tilt, cruise, AM/FM, pw, pdl, p.mirrors,  
p.seat, 31,500 kms  
**\$16,995** FWD

**2008 DODGE  
GRAND CARAVAN**  
#PW7010  
4 dr., V6, airbag, FWD, fully loaded,  
auto, air, tilt, cruise, AM/FM, pw, pdl,  
26,700 kms  
**\$24,995** FWD

**2007 DODGE  
CALIBER R/T AWD**  
#541285A  
4 dr., airbag, fully loaded, air, tilt, cruise,  
AM/FM, pw, pdl, p.mirrors, 25,000 kms  
**\$22,997** LOADED

**2008 MITSUBISHI  
OUTLANDER AWD V6**  
#PA7042  
4 dr., diesel, ABS, airbag, rear heat & air, fully  
loaded, auto, air, tilt, cruise, AM/FM, pw, pdl,  
p.mirrors, p.seat, leather, DVD, nav, 28,000 kms  
**\$27,997** LOADED

**2008 JEEP  
GRAND CHEROKEE**  
#PA7042  
4 dr., diesel, ABS, airbag, rear heat & air, fully  
loaded, auto, air, tilt, cruise, AM/FM, pw, pdl,  
p.mirrors, p.seat, leather, DVD, nav, 28,000 kms  
**\$38,995** NAVIGATION

**2006 CHRYSLER  
TOWN & COUNTRY**  
#PA7041  
4 dr., V6, ABS, airbag, rear heat & air, FWD, V loaded,  
auto, air, tilt, cruise, AM/FM, pw, pdl, p.mirrors, p.seat,  
32,000 kms, Ultimate in Family Transportation!  
**\$27,997** 2 TO CHOOSE  
FROM

**2006 DODGE  
RAM 3500 MEGA CAB**  
#239276A  
Loaded Laramie, lifted by 8",  
leather interior, 129,000 kms  
**\$36,997** 8" LIFT

**2008 JEEP  
GRAND CHEROKEE SRT8**  
Only 15000km!  
**\$46,995** LOADED

**2004 CHRYSLER  
PACIFICA**  
#122474A  
4 dr., 6 cyl., ABS, airbag, rear heat & air,  
FWD, loaded, auto, air, tilt, cruise, AM/  
FM, pw, pdl, p.mirrors, p.seat, 102,100 kms  
**\$14,995** 8 SEATER  
FAMILY  
UNIT

**2006 CHRYSLER  
PT CRUISER**  
#764313A  
4 dr., 4 cyl., airbag, FWD, fully loaded,  
air, tilt, cruise, AM/FM, pdl, pw, p.mirrors,  
p.seat, 23,250 kms  
**\$12,995** LOW  
KMS

**AUSTIN MINI  
COOPER S**  
-Only 10000 kms!  
**\$32,995**



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